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OCEAN GROVE GIVES CONTRALTO OVATION

**Mme. Schumann-Heink Gives Her
Annual Concert in Big
Auditorium**

**Record-breaking Audience Demands
Many Encores—English Songs Proved
Most Popular—Her Popularity at the
Famous Seashore Resort**

OCEAN GROVE, N. J., July 23.—Last night was a gala one in Ocean Grove, for it marked the return of Mme. Schumann-Heink for her annual Summer engagement. So often has she appeared here that her coming is now regarded as a permanent event. This is justifiable, since she attracts the people as no other artist has ever done in Ocean Grove. Great crowds may attend single concerts at long intervals by other artists, but Schumann-Heink always draws the record crowd of the season, no matter how often she appears.

The people of Ocean Grove not only like her singing but they like her personally. The audience was a record breaker both for size and enthusiasm, and the majority waited for Mme. Schumann-Heink after the concert, and gave her a rousing reception as she took her carriage.

Mme. Schumann-Heink sang "Connais-tu le pays," by Thomas; "My Heart at Thy Sweet Voice," Saint-Saëns; "The Lord Is Mindful of His Own," Mendelssohn; "Sweet Thoughts of Home," Edwards, with orchestral accompaniment, and "The Rosary," Nevin; "Oh, Let Night Speak of Me," Chadwick; "Danza," Chadwick; "His Lullaby," Bond; "Love in a Cottage," Ganz; "Abide with Me," Liddle, with piano accompaniment. All of these songs were received with great enthusiasm, but the principal demonstration came after the group of English songs.

Mme. Schumann-Heink's voice never showed to better advantage than in this magnificent auditorium, with its perfect acoustic properties. The organ and orchestra merely served to give it an adequate setting; her voice seems to constantly improve. As usual, she was recalled many times, so many that the reporters lost track of the number; it is a usual occurrence when Schumann-Heink sings here.

Mme. Schumann-Heink was assisted by G. Aldo Randegger, pianist; Flavie Van Den Hende, cellist, and Marguerite De Forest Anderson, flautist. The playing of Miss Anderson and Mr. Randegger, who are favorites with Ocean Grove audiences, and Miss Van Den Hende, who is a newcomer, was received with favor. The work of the orchestra in accompanying and in presenting independent numbers was good, while Will MacFarlane adequately showed the powers of the great organ. Tali Esen Morgan, the moving spirit in all these great concerts and the musical director, directed. Under his baton a successful concert is always assured.

Mme. Schumann-Heink has frequently expressed her pleasure at appearing in Ocean Grove, and especially in singing with the orchestra under Mr. Morgan's direction.

The Bayreuth Festival opened on Wednesday with a performance of "Lohengrin," followed by "Parsifal" on Thursday.



HENRY WOLF SOHN

Photographed for Musical America

His Long and Distinguished Career as a Manager of Musicians Has Brought Mr. Wolfsohn Favorable Recognition Throughout the United States—In an Interview with "Musical America" This Week He Points Out the Advantages Which This Country Offers to Concert Artists (See Page 3)

SELMA KURZ CANNOT COME TO NEW YORK NEXT YEAR

**Weingartner Refuses to Release Vienna
Soprano—Lilli Lehmann to
Return in 1910**

Selma Kurz, the coloratura soprano at the Vienna Court Opera, who is under contract for a three years' engagement at the Metropolitan, will not come to New York next season, as had been expected, but will begin her engagement here a year from November.

Her contract in Vienna does not expire until the end of next season, and Director Felix Weingartner had forbidden her to leave before. If she were to come in defiance of his threat she would be placed under the ban of having broken a contract, and hence be unable to secure an engagement in Germany or Austria again. The postponement of her coming to New York will simplify matters at the Metropolitan, rather than cause difficulties, as the new directors have been perplexed to know how to arrange all the appearances next season called for by the contract Heinrich Conried signed with her.

A noteworthy acquisition to the Metropolitan's German wing will be Erik Schmedes, the Wagnerian tenor now at the Vienna Court Opera. Like Alexander Jörn, of the Berlin Royal Opera, he will

be here part of the season, and Carl Burrian, of Dresden, who is to take the place of Schmedes in Vienna, will return for a short engagement. A new Italian dramatic soprano, named Adaberto, will spend the last two months of the season at the Metropolitan.

It has been arranged to have Lilli Lehmann come to the Metropolitan for a series of special performances in the Spring of 1910, at the close of the regular season. She will appear with her pupil, Geraldine Farrar, with whom she has a special desire to sing in this country. The operas will probably be Bellini's "Norma" and Gluck's "Iphigénie."

Messrs. Dippel and Gatti-Casazza are said to be competing with Oscar Hammerstein for the American rights of Charpentier's new opera, "La Vie du Poète." They have made arrangements with five prominent French music publishers—Choudens, Enoch, Durand, Costallat and one other—that may enable them to produce several other important French operas, should Mr. Hammerstein not avail himself soon of the option he is said to hold on them.

Syracuse Liederkrantz Wins Prize

SYRACUSE, N. Y., July 22.—The Syracuse Liederkrantz, of which Albert Kuenzlen is director, won the first prize in the first class at the Central New York Sängersfest held in Utica last week.

NEW OPERA TRUST WANTS HAMMERSTEIN

**Melba Decides She Cannot Come
to America Next Season,
After All**

**Italo-Argentine Combination to Fight
Singers' Exorbitant Demands Invites
Impresario of Manhattan to Join—
Renaud Would Sing "John the Baptist."**

The recently formed Italo-Argentine Opera Trust has invited Oscar Hammerstein to become a member as the representative in America. The original object of the combination, which was described in last week's MUSICAL AMERICA, was to combat New York's power in luring away the leading Italian artists, but this object has become modified into a plan to ensure longer yearly engagements to the singers of the theaters in the trust's control.

The Italian opera houses that have entered into the combination are the San Carlo of Naples, the two institutions in Rome, the Pergola of Florence, the Massimo of Palermo, the Regio of Turin, the Felice of Genoa, and, more passively, La Scala of Milan. South America is represented as yet only by the Colon Theater and two other opera houses in Buenos Ayres, but it is expected that the Teatro de Rio de Janeiro, the Teatro de Santiago and the Solis of Montevideo will enter in the near future.

The combination seeks Mr. Hammerstein's cooperation because of the fact that it has been the custom for a number of his artists to sing in South America between seasons, and the newly-evolved plan aims to have the trust's singers appear at the Manhattan during the Winter, in South America in the Summer, in Covent Garden during the Spring and Fall, and in Italian cities in the Spring and Fall seasons when more advantageous engagements elsewhere do not present themselves. The Manhattan impresario has not yet decided whether or not he will accept the invitation. He explained the object of the trust a few days ago in this manner:

"It is an attempt to keep down the price of singers, which is getting more impossible every year. I notice now a marked increase since the first time I went to Europe to engage my singers. Competition is so great that these people are able to make almost their own terms. If the trust is able to engage them for the whole year the salary will be naturally much less than if they go to a manager for a few weeks. All the theaters in the trust will benefit by this plan."

Mr. Hammerstein and the New York and Philadelphia public, as well, were disappointed this week by the announcement that Nellie Melba has practically decided not to come to America next Winter. The soprano is under contract for a long concert season in her native country, and now finds that there will not be time between the end of her concert tour in England in the Fall and the date of her departure for Australia to fill an engagement in New York. She explained a few days ago in London that her "daddy" is anxious to have her with him next Winter, and she feels bound to consider his wishes first. She added with emphasis, however, that though New York might think she had abdicated,

(Continued on page 8.)

Photographic Evidence of New York's Musical Appreciation



SCENE AT A SUNDAY AFTERNOON SYMPHONY CONCERT IN CENTRAL PARK

Nahan Franko, Director of These Concerts, Has Tried with Success the Experiment of Using a Symphony Orchestra Instead of a Military Band for the Summer Music in New York's Famous Playground

Do New Yorkers appreciate good music played by a symphony orchestra?

The answer to this question may be read in the accompanying photographic reproduction. This excellent picture was taken by Lewis H. Clement, manager of the New York warehouses of the Mason & Hamlin Company. Mr. Clement is almost as enthusiastic over photography as he is over music, and he says that he regrets that his camera was not large enough to take in the crowd of auditors which extended as far on the left side of the band stand as it did on the right side.

Nahan Franko is responsible for the interest taken in the Central Park concerts.

"I explained to the Park Commissioners," said Mr. Franko in a recent interview, "that the very fact that the great

composers have never written directly for the so-called military orchestra was evidence that, as a means of interpretation of the best music, such an orchestra was insufficient. They agreed, therefore, to let me have a complete symphonic orchestra, and, as a result, we are now able to perform at the concerts in Central Park any of the great musical compositions, such as are rendered by the Boston or New York Symphony Orchestras or the orchestras of the great opera houses.

"The military band, as heretofore heard in the Park, is made up of about thirty-nine pieces. By the new arrangement fifty pieces are required, but the additional expense to the city is more than made up by the larger appeal which we are able to make to our listeners and the wider range of composition to select from.

"And the result? The audiences are larger than ever. I should say that from 20,000 to 25,000 people were present at the

concert Sunday afternoon. They were real music lovers and real music critics. For instance, on the program was a chorale and fugue by Johann Sebastian Bach, one of the most intellectual of composers. That Bach number gained the most enthusiastic applause of any composition on the entire program.

"A man who had been there with his family—just an everyday New Yorker—spoke to me after the performance.

"That first number was real music," he said; "I don't know who wrote it, but there was no question about it being a masterpiece!"

"I played the prize song from the Master Singers of Nuremberg as a violin solo, and there was no doubt of its appreciation by the audience, many of whom have not the time nor the means to hear the opera when given during the Winter, but who heard the strains with as much genuine delight as the opera audience manifest."

HUTCHESON IN LONDON

Baltimore Pianist's Playing Reviewed in Eulogistic Terms by Critics

LONDON, July 13.—Last Thursday Ernest Hutcheson, the Baltimore pianist, gave a recital at Aeolian Hall, when the impression he made was such as to inspire the most complimentary comments on the part of the critics. The *Daily Telegraph* said in part:

"Seldom does it happen that a pianist, giving a recital towards the close of the season, succeeds in keeping his audience together until he has concluded his task. Ernest Hutcheson, however, by means of a series of admirable performances at the Aeolian Hall yesterday afternoon, so interested and charmed his adherents that very few departed before the end of the program was reached. A quiet and unostentatious artist, Mr. Hutcheson never attempts by tricks or devices to divert attention from the music to himself. But he is equipped with a fine technique, and his readings yesterday of the chosen works showed a keen understanding of require-

ments and remarkable interpretative ability."

His program contained the Handel-Brahms Variations and Fugue, Chopin's Sonata in B flat minor and Nocturne in D flat, Mendelssohn-Liszt's "Midsummer Night's Dream," Schumann-Taussig's "Contrabandiste" and his own arrangement of the prelude to "Die Meistersinger."

Augusta Cottlow in New Hampshire

Augusta Cottlow, the distinguished young pianist, and her mother, are spending the Summer on a farm at Marlboro, New Hampshire. Miss Cottlow is accompanied by some of her gifted pupils, who are anxious to avail themselves of the opportunity for study, as Miss Cottlow's long tours prevent her from giving many lessons during the Winter. Her first appearance next season will be at the Worcester Festival with the Boston Symphony Orchestra on October 2, after which a tour of New England will follow.

The Berlin Komische Oper closed its season with a performance of d'Albert's "Tiefand," the great success of the year.

SCHUMANN-HEINK INJURED

Painfully Hurt in Runaway Accident Near Her Home in Jersey

Mme. Schumann-Heink was painfully though not seriously injured in a runaway near her country home at Singac, N. J., Wednesday night of last week.

She was driving with her husband, William Rapp, and Albert Silber, a guest, between Little Falls and Singac when their horse shied at a passing trolley and bolted. The surrey was dragged through a ditch for several hundred yards and wrecked against a big boulder. Mr. Rapp was thrown out and Mme. Schumann-Heink and Mr. Silber were buried in the wreckage.

The noted singer sustained a number of severe bruises and a slight cut on the side of the head.

Prof. Cornelius Rübner, head of the department of music at Columbia University, who recently was made a doctor of music by Washington College, is spending his vacation in Baden-Baden.

MANCHESTER'S WORK IN SOUTH CAROLINA

Converse College Music Season a Brilliant One—The New Auditorium

SPARTANBURG, S. C., July 20.—After completing the most successful year in the history of the musical department of Converse College, of which he is director, Arthur L. Manchester goes, with his family, to the mountains of North Carolina for a two months' vacation.

During the year just closed, the fine auditorium of Converse College has been enlarged to seat 2,500 people. The acoustic properties are perfect, making it the largest and most attractive auditorium in the South. In addition to the concert room, twenty-two additional practice and teaching rooms have been added for the use of the music department, which now has in use over fifty pianos, a three-manual pipe organ and a second pedal organ for use by students in practice.

The courses of study have been raised in standard, and music has been made an elective, with credit, in the baccalaureate course of the college. Over 250 students were enrolled in the music department during the past year and present indications point to a considerable increase over that number next year. Two graduates in piano and five certificate students, two in piano, two in organ, and one in voice, gave recitals. In addition, recitals were given during the year by members of the faculty, and among other visiting artists, Francis Macmillan gave a violin recital.

The three days music festival which took place the last of April showed the wisdom of enlarging the auditorium. The smallest audience could not have been accommodated in the old room, and the largest audience numbered 2,400 people. A very satisfactory surplus was left after all expenses of the festival were paid. The artists, numbering ten, included Mesdames Jomelli, and Galski and Cecilia Winter; David Bispham, and Mrs. DeMoss. The orchestra was the New York Symphony Orchestra, Walter Damrosch, conductor. The chorus sang "The Messiah" in addition to excerpts from "Aida" and shorter numbers. Mr. Manchester, who conducted the oratorio, received commendation for his adherence to the traditional tempi of the chorus, which approximated those in which the choruses were originally sung.

In addition to his work in connection with the department and the festival, Mr. Manchester has published (Oliver Ditson Co.) a text book on voice production, and has completed a bulletin for the U. S. Bureau of Education on the Status of Music Education in the United States. This is now in the hands of the public printer, and will soon be issued by the Bureau of Education for distribution to those interested. This bulletin involved over a year of research.

While enjoying his vacation, Mr. Manchester will rewrite his lectures on Theory and Harmony, the courses in these subjects at Converse College having been extended. It is an interesting fact that Mr. Manchester's classes in Theory and Harmony have numbered between 60 and 100 students. This is a strong showing for a college for young women.

Alexander Jöhn, the Swedish tenor who comes to the Metropolitan next season from the Berlin Royal Opera, and Lilli Lehmann were among the artists who participated in the Mozart festival held early this month at Carlsbad.

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THE SUMMERTIME FROLICS OF A BARITONE AND A TENOR



These snapshots, taken at the Summer home of David Bispham, which is located about forty-five minutes from Broadway, give a good idea of the effect of the vacation spirit on erstwhile dignified concert artists. In the upper left-hand picture are Mr. Bispham, on the left, with the "Foxy Grandpa" smile, and George Hamlin, the tenor. They are playing with toy boats, a diversion said to be excellent as a means of causing one to forget the hardships of extended concert tours. In the lower left-

hand corner is a study of three great faces—Hamlin, Dante and Bispham. Dante looks the saddest. Mr. Bispham is a baritone, but he proves, in the middle picture, that he can sing higher than Mr. Hamlin. In the upper right-hand corner are, from left to right, Harold O. Smith, the accompanist; Mr. Hamlin, beaming with satisfaction, and Mr. Bispham, and a most characteristic picture of the baritone it is. Down in the lower right-hand are Gentleman Jim and "Bob" Fitzsimmons, ably interpreted by George Hamlin, tenor, and David Bispham, baritone.

WHY CONCERT ARTISTS PREFER AMERICA

Henry Wolfsohn Tells "Musical America" Interviewer That Their Path Here Is Smooth Compared to that Abroad—In Mexico Those Who Advertise Themselves as of the First Rank and Fail to "Make Good" Are Arrested for Taking Money Under False Pretences

More and more with every visit abroad, he says, does Henry Wolfsohn, manager of stars of the first magnitude, become convinced that the United States is the most to be desired habitation of the concert artist. And that is looking at the situation from both an artistic and monetary standpoint.

Surrounded by many pictures of pianists, violinists, singers that almost entirely cover the walls of his office, I found Mr. Wolfsohn last week, shortly after he had become again used to his land legs, and fresh from his Atlantic voyage.

He was speaking of the concert situation, comparing that abroad with that of America, when he said:

"Oh, there is really no way of making clear to you the manner of Europe's treatment of the concert artist, by opposing to it anything in America. The situation is altogether different—and, from the point of view of the artist, the United States is eminently superior.

"No, there are no fees there such as we pay—in fact many and many societies—and some of them of great merit, are not only willing, but anxious to sing for nothing.

"There is really in Europe no such thing as a tournee for a single artist. It seems that in Germany especially the people cannot yet appreciate a one-artist entertainment. They must have an aggregation of

singers and players, and such a thing as a one man or woman holding them for an entire afternoon or evening they cannot imagine. In Berlin, indeed, there are sometimes recitals by one artist, but no such thing as an individual tour is ever contemplated.

We are sure to get many foreign artists here who are not all that they, themselves, at least imagine. For America is becoming to appear to musicians of all varieties to be the veritable land of promise, the Golconda of the West, and the haven of their hopes. As of old, the cry was 'See Paris and die.' It is now 'Reach American and live,' for there, they think, they shall attain the acme of all their hopes.

"They have heard of the success of others—of the fabulous prices that American managers are said to pay for the services of the great, and—well, when you know musicians you will realize that no matter how mediocre the talent they possess, every singer thinks herself an undiscovered Melba, Sembrich or Tetrassini; every pianist an unknown D'Albert or Paderewski; every violinist an as yet unappreciated Kubelik, Kreisler or Ysaye.

"Now the American public is not the 'easy mark' that many of these artists imagine, and always have I advised them—oh so many of them, of all kinds—that if they weren't strong enough financially and artistically, not to attempt an American tour. They always find out quickly if they

are not good enough. One appearance generally settles it. If they are great—if they possess the divine spark—all is well, for the American public, while never standing for mediocrity is generous to the last degree when the real artist comes with his gifts.

"To the unfortunate one who has deceived himself, or who has been deceived by his over-enthusiastic friends, to the belief that he is of the elect, the American public offers no violence. It does not throw eggs or orchestra chairs or even hiss. But it has an emphatic and gentlemanly manner of just quietly staying away.

"That is a dignified proceeding—and safer for the singer than in Mexico. There, if an unfortunate tenor doesn't make good or come up to the audience's expectations he is in danger of his life.

The only things not thrown at him are money, flowers and articles which it is impossible to lift.

"And that isn't all. In Mexico if a man advertises himself as an artist of the first class and then turns out not to be so he is arrested after his first performance for obtaining money under false pretences, and held till he promises to go away and inflict a suffering public no more with his voice—at least till it has improved. They have a municipal box at one side of the stage, and it is in this that the police-critic sits ready to administer his very moving criticism.

"An opera must be given adequately or the impresario is locked up. Yes; Mexico is not altogether so bad a place for the public, after all, although the United States may seem more heavenly for the musician.

"We are going to have little temptation for chair throwing during the coming season. There are fine and tried artists to be here—and there shall be no slightest need to make a journey abroad to hear the finest that there is in all lines of music. LEE.

MAENNERCHOR DEPARTS

New York Society of German Singers to Make Tour Abroad

Fifty singers from the New York Männerchor left New York July 16 on the steamship *Kaiserin Auguste Victoria* for a trip through Germany which will occupy forty-six days. Hotel accommodations have been arranged for, and the places to be visited in each of the sixteen cities included in the schedule have been decided on. The tour will begin at Hamburg, where the party will remain for three and a half days, beginning with July 25.

From there they will go to Bremen and thence to the rest of the Fatherland's historic towns. Bingen, Frankfurt, Heidelberg, Stuttgart, Nürnberg, Leipsic, Dresden and Berlin will be among these. Berlin, which winds up the schedule, will be reached on August 16. The return trip will be made on the *President Grant*, which leaves Hamburg on September 25.

LONDON INVITES DAMROSCH

New York Symphony Conductor to Direct One Concert There Next Winter

An invitation has been extended to Walter Damrosch by the Philharmonic Society of London, England, to conduct one of their concerts next winter.

The date of that concert will probably fall into the period during which Gustav Mahler, especially invited by Mr. Damrosch, will conduct the concerts of the Symphony Society.

Arnold Mendelssohn, composer of a number of songs that have made a deep impression in Germany, has written a comic opera, "Die Minneburg," which will have its première in Mannheim, Germany.



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WHAT IS BEING DONE IN EUROPEAN MUSIC CENTERS

AMERICAN ARTISTS POPULAR IN LONDON

Cecil Fanning and Clara Clemens
Heard Again—How Critics
Liked de Pachmann

LONDON, July 14.—Before leaving London for Paris, Clara Clemens, the American contralto, and Marie Nichols, the violinist, assisted by Charles Draper, clarinetist, gave a private musicale at the home of Mrs. Maurice MacMillan. The first number was a novelty in the form of a trio by Walther for piano, violin and clarinet, played by Charles Wark, Miss Nichols and Mr. Draper. Charles V. Stanford, the composer, the Countess of Jersey, Lady Ray, the Duchess of Marlborough, Lady Downings, lady-in-waiting to the Princess of Wales, the Countess of Beckett and the Duchess of St. Albans were among the distinguished guests.

Miss Clemens closed her busy London sojourn with a visit to "tea" with Adeline Genée, when Miss Clemens sang for the charming Danish danseuse and her guests, among whom were Emily Burbank and Arthur Symonds, the composer. In Paris Miss Clemens is coaching and brushing up on her French repertoire. Miss Nichols intends to study with de Breux. About the last of August they return to London for a few days, and they are booked to sail for America from Liverpool on the *Coronia* on September 2.

Cecil Fanning, the American baritone, who scored so pronounced a success at his recent London recital, sang at a concert given by Phyllis Archibald last week, at which Blanche Marchesi and Mrs. Landon Ronald also assisted. One critic considered that his interpretation of Wolf's "Verborgenheit" was "particularly fine."

Arthur Shattuck, the American pianist, who is said to resemble Chopin, has been engaged to play the Chopin Concerto in E minor in Copenhagen at the centenary celebration of the Polish composer's birthday, in February next.

Hermann Klein, of New York, is in town, engaging artists for his series of thirty concerts next season, on Sunday afternoons, at the new German Theater, in New York. Mr. Klein declares that he is going to give good music in small doses, for he means to present short programs and only excerpts from chamber works. Darbshire Jones, the English 'cellist, is already engaged for two appearances at these concerts.

Eugenie and Virginie Sassard, the popular American duetists, have been having a very active season, and are more and more in demand for private musicales. They recently participated in a "smart" charity concert at Aeolian Hall, at which the Princess Louise, Duchess of Argyll, was present. At this concert Charles W. Clark, the American baritone, Johannes Wolff, the violinist, and M. Coquelin, the French actor, also appeared. The Misses Sassard are now booking their Fall and Winter tours of America.

It may interest Americans to read the *Daily Telegraph's* comments on Vladimir de Pachmann's playing and personal eccentricities at his recent recital here: "We decline to believe that these whimsicalities helped the artist always to give his audience the best that is in him. It is our impression, at all events, that had he cast aside those mannerisms his performance of Beethoven's 'Waldstein' Sonata would have gained in dignity and proved more completely satisfying than it actually did. The rubato in which the pianist indulged in the opening allegro robbed some of the

WHERE KIRKBY LUNN SPENDS HER VACATIONS



MME. KIRKBY LUNN AND SON AT HER SUMMER HOME

Louise Kirkby Lunn, the English Contralto, who was at the Metropolitan during the last two seasons, has a pleasant Summer home near Tunbridge Wells, which is a forty minutes' trip from London. After the close of the current Covent Garden season next week she will take a complete rest at this country-place preparatory to entering upon one of the longest and most arduous seasons she has yet faced. After her Autumn festival dates she will fill "guest" engagements at various Continental opera houses until the opening of the next Covent Garden Spring season.

phrases of their proper balance and effect, and there was a tendency to drag unduly the lovely slow movement. On the other hand, the reading lacked nothing of delicacy and charm, while the rondo went its way with wonderful spirit and clearness."

The Covent Garden season is rapidly drawing to a close. Last week's repertoire ran as follows: Monday, "Otello," with Melba, Edna Thornton, Zenatello, Scotti, McCormack and Marcoux; Tuesday, "Fedora," with Lina Cavalieri, Garbin, Scotti and Crabbé; Wednesday, "Cavalleria Rusticana" and "I Pagliacci," with Borghilde Bryhn, Emmy Destinn, Edna Thornton, Marak, Zenatello, Sammarco, Crabbé; Thursday, "The Barber of Seville," with Tetrazzini, Bonci, Glibert, Sammarco, Marcoux; Friday, "Carmen," with Maria Gay, Corinne Rider-Kelsey, Mme. Glibert-Lejune, Severina, Marak, Glibert, Crabbé; Saturday, "Les Huguenots," with Tetrazzini, Destinn, Dereyne, Zenatello, Scotti, Nivette, Marcoux. Campanini and Panizza shared equally the task of conducting throughout the week.

L. J. P.

Maria Celli Sings in Rome

ROME, July 8.—Maria Celli, who lives in America, has just closed a very successful engagement here in grand opera, singing the leading soprano rôles. Her voice possesses the flexibility and color which are necessary to gain the favor of the Italians, who greeted her with warm applause every time she appeared. So pleased was the manager with Mlle. Celli that she has been re-engaged for next season.

W. H.

SUMMER SEASON OF OPERA IN BERLIN

Ernest Hutcheson Member of Jury
at the Stern Conservatory
Contests

BERLIN, July 12.—The Summer season of opera at Kroll's Theater, in the Tiergarten, which Hermann Gura, of Stettin, undertook to engineer on short notice, opened with a performance of "Lohengrin" that had many commendable features. Alexander Jörn, the Swedish tenor at the Royal Opera, who goes to the Metropolitan next Winter, sang the title rôle, while Marta Leffler-Burckard, who was heard in New York last Winter, appeared as *Elsa*, Ottilie Metzger, of Hamburg, as *Ortrud*, and Herr Schwabe as *Telramund*. Of these, Frau Metzger, who is a favorite throughout Germany, especially as an interpreter of *Carmen*, offered the most uniformly satisfying impersonation.

Apart from the Kroll's Theater performances, the city is absolutely dead musically just now. All of the conservatories are closed, and practically all of the teachers have gone to either sea or mountain resorts for the Summer months, many of them taking classes of pupils with them.

Ernest Hutcheson, the Baltimore pianist, was a member of this year's jury presiding at the competitions for medals at the Stern Conservatory. He was formerly on the staff of that institution, leaving it to accept his present position at the Peabody Conservatory. Josef Lhévinne, the Russian pianist, was another member of the jury, and their associates were Prof. Dr. Altmann, Kapellmeister A. Kellermann and Director Gustav Hollaender. The Hollaender medals were won by Elisabeth Becker, piano class of James Kwast, Helene and Eugenie Adamian, piano class of Martin Krause, and Wolfgang H. Philipp, class in singing of Nicholas Rothmühl.

According to the latest official advices, the première of Richard Strauss's "Elektra" will take place at the Dresden Court Opera some time during the Fall. The first novelty to be given there will be Tchaikowsky's "Eugen Onegin," which is slated for production shortly after the opening, on August 8. A number of changes are being made in the personnel of the Dresden Court Opera forces, as well as at the Berlin Royal Opera. Frau Abendroth and Fräulein Seebe, also Messrs. Jäger and Kiess, are leaving, and there are difficulties in the way of renewing Erika Wedekind's contract.

Adolph Adam's "Si j'étais roi" was revived by the Morwitz Opera recently, arousing a fair degree of interest. Jean Nadolovitch and Carl Pfann have left Hans Gregor's company at the Komische Opera.

S. E. D.

De Reszke Enthusiastic Over Americans

Charles Henry Metzger, music critic of the New York *American*, who is now in London, has received a letter from Jean de Reszke in which the Polish tenor speaks with enthusiasm concerning several of his gifted American and English pupils who lately have made, or will shortly make, their debuts.

"I believe seriously," he says, "that if I had a theater of my own in Paris I could give a model performance exclusively with Americans."

Mme. Albani, the veteran Canadian soprano, has been singing again in London. She assisted at a concert given a few days ago by Arthur Royd in Bechstein Hall.

SICKESZ PLAYS IN PARIS

Dutch Pianist Will Also Fill Engagements in Austria Again This Summer

PARIS, July 13.—Jan Sikesz, the Dutch pianist, who recently returned to Europe from his American tour, was greeted by a large audience when he reappeared here in recital a few days ago. The impression he had made here last year had not been forgotten, and on this occasion his playing was received with every manifestation of warm approval. His program embraced Beethoven's Sonata, op. 81, and compositions of Brahms, Chopin, Debussy, Moszkowski, Richard Strauss, Poldini, Nedbal and Leschetizky.

Mr. Sikesz has left Paris for Munich and word has already been received of a reception held there in his honor by prominent musicians of that city. From there he goes to Gmünden, Austria, where he is a favorite of long standing, to give a recital on July 24, which will be followed by appearances with the Fitzen Quartet, repeating engagements of last year and two years ago.

Felix Weingartner has decided to produce both Debussy's "Pelléas et Mélisande" and Leroux's "Le Chemineau," as French novelties, in Vienna next season.

The inaugural performance of the next season at La Scala, Milan, will be a revival of Spontini's "La Vestale."

"Faust" has been sung sixty-five times in Lyons and forty-nine times in Toulouse, France, during the last five years.

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GERMANS ENTERTAIN BROOKLYN CHORUS

Arions Touring Fatherland Give
Concerts in Leipsic, Dresden
and Munich

MUNICH, July 20.—The Brooklyn Arion Society, now making a concert tour of Germany, gave a concert here to-night which was attended by the same degree of festivity and artistic success that has characterized all the concerts given thus far.

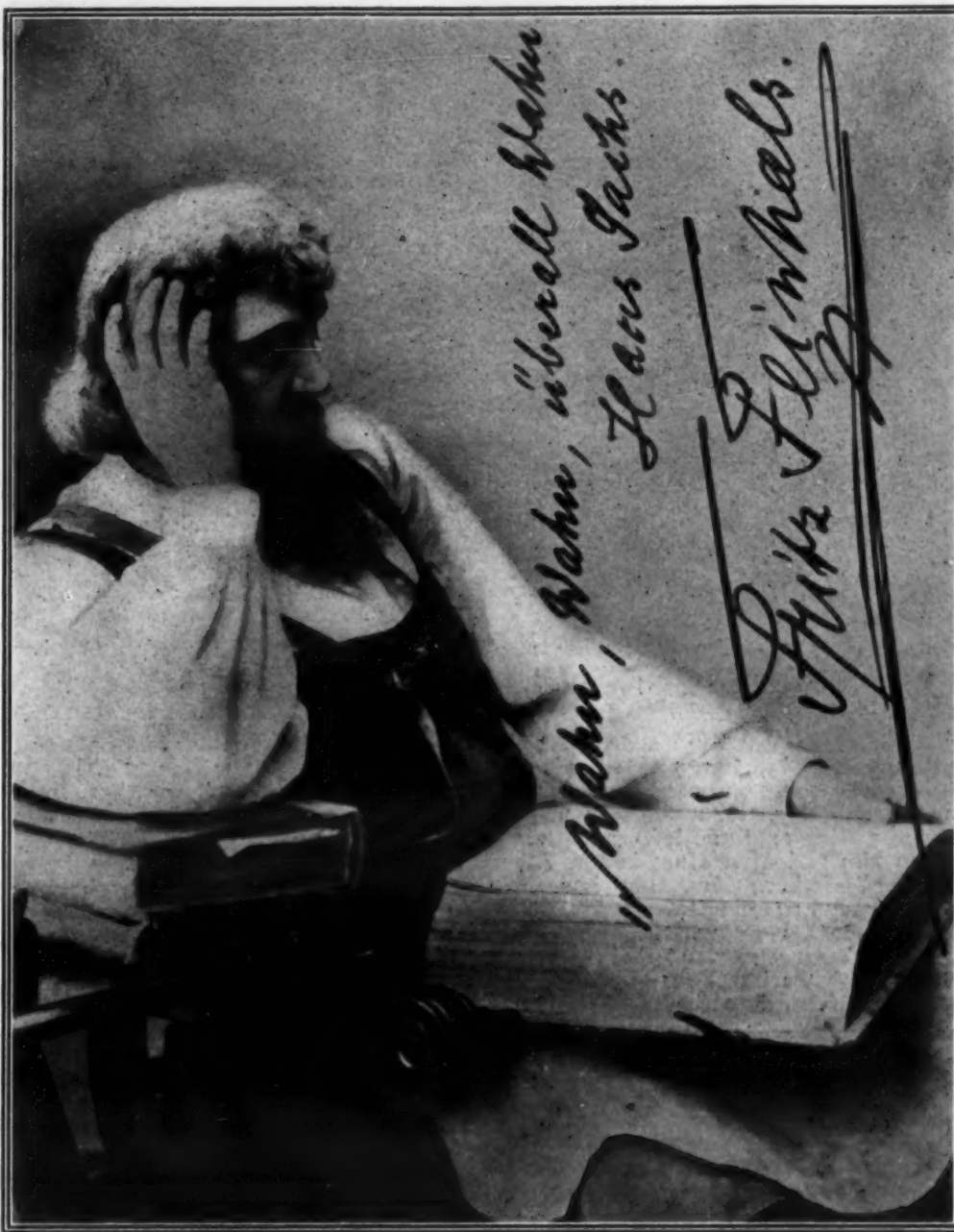
The members of the society arrived here on Sunday, and were met at the station by the Munich Sängerbund and a crowd of thousands of people. The Sängerbund sang one of their numbers by way of welcome, and the Arions were then permitted to spend a quiet evening resting. To-day the chorus received a formal welcome on the part of the municipal authorities and the various singing societies of the city. Mayor von Borst received at noon a deputation from the Arions and the Sängerbund in City Hall, and made a speech of welcome, to which Dr. Fuehrer responded. At the banquet, which was given afterward in honor of the visitors, the Mayor pledged them in a special goblet usually reserved for royalty. The names of the members were inscribed in the Golden Book of the city. As a further tribute, the Mayor, on behalf of the city, presented them with an immense laurel wreath at the concert to-night in Exposition Hall. As usual, a Kommers followed the concert.

The past week proved a fatiguing one, as the society gave a concert almost every evening, and was royally entertained in every case. On Tuesday Leipsic was visited, and there the Leipsic Männerchor, which met the visitors at the station, assisted in the concert at the Crystal Palace. At the Kommers which followed, President Metzendorf, of the Leipsic Sängerbund, in extending a formal welcome, closed with a toast to President Roosevelt.

From Leipsic the singers journeyed to Dresden, where the same program of concert, Kommers and welcome ceremony was gone through. On Thursday Chemnitz was visited, and again a Kommers was held after the concert. On Saturday, when Nuremberg was reached, the members of the society were so fatigued by the constant round of banqueting and entertainment that the usual reception was eliminated at their request. Most of them took luncheon at the Bratwurstglöcklein, the quaint restaurant famous for its associations with Hans Sachs, Albrecht Dürer, Peter Fischer and Adam Krafft. The Manhattan Ladies' Quartet participated in all of the concerts, and Lillian Funk, Louise Schippers and Louise Scherhey. The following program was given in Munich:

- (a) "Das deutsche Lied".....P. Fassbänder
- (b) "Das alte Mütterchen".....M. Spicker
- "Malden, I Sing to Thee".....J. C. Macy
- "Glockenthürmers Töchterlein,"
- C. Reinthaler
- Louise Schippers and Arion Society.
- (a) "Abschied hat der Tag genommen,"
- Nessler
- (b) "Magdalen".....A. Claassen
- "Die Allmacht".....Schubert-Liszt
- Lillian Funk and Arions.
- (a) "Carmena" Waltz.....Wilson
- (b) "Rocking in de Win".....Niedlinger
- Manhattan Ladies' Quartet.
- American Folksongs—

MUNICH WILL RESENT LOSING FEINHALS



FRITZ FEINHALS AS "HANS SACHS"

This Munich Baritone, Who Comes to the Metropolitan for His American Début
Next Fall, Is One of the Foremost Wagnerian Singers in Germany

BUFFALO, N. Y., July 20.—The announcement that Fritz Feinhals, the Wagnerian baritone of Munich, has been secured for the Metropolitan next season, has reminded Marianne Blaauw, a well-known teacher in this city, of an incident in Munich several years ago illustrative of the pride and affection with which the singer's fellow-citizens regard him.

"It was in the Summer of 1904 that I heard for the first time the memorable Wagnerian performances at the Prinz-Regententheater," said Mme. Blaauw the other day. "Next to 'Der fliegende Holländer' with Feinhals in the title rôle, the finest and most completely satisfying performance was 'Die Meistersinger,' under Nikisch, in which the ideal Hans Sachs of Feinhals made an impression never to be forgotten. In fact, his magnetism and wonderfully touching conception of the rôle made all interest center around him, leaving Walther and Evchen in the shade.

- (a) "Old Black Joe".....Foster-Stucker
- (b) "Dixie Land".....Arions.
- (a) "Parting".....A. Claassen
- (b) "Ganz im Geheimen".....A. Claassen

"Afterwards, when talking over the performances and artists with some Munich music-lovers and Wagner enthusiasts, I happened to remark how strange it seemed to me that such a supreme artist as Feinhals had not yet been prevailed upon to go to America, and that I certainly would sing his praises in letters to American newspapers. At that you should have seen those faces! One German doctor said: 'Ach, schreiben Sie doch nur nicht über unsern Fritz Feinhals, damit man uns den auch nicht noch stiehlt! America schluckt ja alle unsere grossen Künstler auf! (Now don't write about our Fritz Feinhals, or else they will steal him away from us, too! America swallows up all our great artists!)

"Last spring I again heard Feinhals in Frankfurt-on-Main as Hans Sachs and in Paris, under Richard Strauss, as John the Baptist, and again he impressed me as a colossal artist."

- Louise Scherhey.
- "Pilgrims' Chorus" from "Tannhäuser,"
- Wagner
- Arions.

AMERICAN MUSIC SOCIETY OFFICERS

With "Centers" in Many Large
Cities, It Will Begin Activity
in the Fall

The American Music Society, the formation of which was recently announced in MUSICAL AMERICA, will have the following well-known musicians as its officers when it begins its activity in the Fall:

Arthur Farwell, Newton Center, Mass., president; vice-presidents, David Bispham, New York; Edna K. Wallace, Detroit; Frederic Ayres Johnson, Colorado Springs; Mrs. Florence W. Richardson, St. Louis; Mrs. W. A. Nelden, Salt Lake City; Jaroslaw de Zielinski, Buffalo; Mrs. George H. Danforth, Rochester; Mrs. William A. Gracey, Geneva (N. Y.); Chester Ide, Springfield (Ill.); Mrs. Jessie I. Roberts, St. Joseph; Mrs. Henry E. Mills, San Diego.

Walter Damrosch will be the musical director; Thomas Tryon, of No. 41 Union square, New York, will be secretary, and Joseph L. Lilienthal, of No. 27 Pine street, New York, treasurer. The executive board will consist of Mr. Farwell, ex-officio chairman, George W. Chadwick, Frank Damrosch, Charles Martin Loeffler, and John Beach. The board of musical directors: N. J. Corey, Detroit; Dr. Charles G. Woolsey, Colorado Springs; Ernest R. Kroeger, St. Louis; Arthur Shepherd, Salt Lake City; Seth Clark, Buffalo; Elbert Newton, Rochester; Mrs. William A. Gracey, Geneva, N. Y.; Chester Ide, Springfield, Ill.; Agatha Pfeiffer, St. Joseph, and Mrs. Frederick Crowe, San Diego.

Last month the New York center elected these officers: David Bispham, president; Rudolph Schirmer, vice-president; Thomas Tryon, secretary; Spencer Trask, treasurer, and Joseph Lilienthal, librarian. Walter Damrosch, F. X. Arens, Raphael Joseffy, Kurt Schindler, David Mannes, Frank Damrosch, Harry Barnhart, and Francis Rogers are also associated with the New York center.

MORENA ON AMERICA

She Tells Munich Newspaper Man of
Her Experience Here

Bertha Morena has been talking with a Munich newspaper man about her American experiences. She was dreadfully homesick when she arrived in New York, and even the sight of a sign reading "Bayrisches Bier" could not quite console her. But the Americans were so kind that she became reconciled.

"The Germans," she said, "do not always have a high opinion of Americans. They say it is not possible to do real artistic work over there. That is all wrong. I took part in a 'Fidelio' performance under Mahler, which I shall always remember." Then she told of her illness. "Fifteen years I have suffered from attacks of appendicitis. Shortly after my arrival I had an attack. And later, two more. It was a critical time; had I been operated on two hours later I should have never seen Munich again. But the operation was a brilliant success, and a fortnight later I was cured. And now I feel like newly born."

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CENTRAL OHIO SAENGERFEST

Canton Will Entertain Musical Delegations from Many Cities

CANTON, O., July 20.—The Central Ohio Sangerfest will be held at Canton, August 11, 12, 13, and will be the only big Summer event here this year. There will be singers from Cleveland, Akron, Canton, Columbus, Wheeling, Lima, Mansfield, Steubenville and smaller places. Directors Siegel, of Akron, and Schelling, of Canton, will have charge of the choral work. The Canton Symphony Orchestra of sixty-five pieces will be under the direction of Charles G. Sommer, the well-known Cleveland musician.

On the evening of the 11th the reception concert will be held by male and mixed chorus and orchestra. On Wednesday afternoon of the 12th there will be singing by a children's chorus of 400 pupils from Canton and a special male chorus from Cleveland, Columbus, Lima, Akron, Mansfield and Wheeling. Charles Haverdill, a tenor of Cleveland, will be one of the soloists. Wednesday evening, the 12th, will be the big concert with the mass chorus and orchestra. The soloists of the evening will be Christine Miller, contralto, Pittsburg, and Max Lezius, baritone, of Cleveland.

A. F. W.

Mme. Melba's Flight

[From the New York Times]

The threatened operatic war seems to be averted. The war was not to be between the rival opera houses, but all Mr. Hammerstein's own. That hero of many wars is to be spared another series of battles. Melba, who has been looming on the operatic horizon two years, will continue to loom—in Australia. The restaurants may now profitably drop peaches Melba from their bills altogether in favor of peaches Tetrassini. The Melba peaches will stand revival in 1910. We shall all be sorry not to hear Melba again. But two singers with precisely the same repertory are really one too many. One Lucia and one Violetta in a season are enough, and Tetrassini sings the tintinnabulating high notes that tickle the ears of the multitude. The flutist in the mad scene of "Lucia" is really to be pitied when the maniac who has just killed her husband gayly, brilliantly exhibits her strings of vocal diamonds.

On the whole it is good not to have this kind of operatic war. The rivalry between the two houses will cause excitement enough, and, for that matter, Mr. Hammerstein, and Messrs. Gatti-Casazza and Dippel, too, have prima donnas enough in their companies to develop any number of purely civil operatic wars if the exigencies of the season demand them.

Alice Verlet, the French coloratura soprano, formerly of the Paris Opéra, will sing during September at Aix-les-Bains.

BOSTON CONTRALTO AND PARTY OFF FOR EUROPE



Steamer Group, Including Mrs. Helen Allen Hunt, the Boston Contralto, from a Photograph Taken by "Musical America's" Boston Representative

BOSTON, July 20.—The illustration used herewith shows Mrs. Helen Allen Hunt, Boston's talented contralto, and Mr. Hunt just before their departure for Europe on the *Saxonia*, and a party of friends and relatives who came on board to wish them bon voyage. Mr. Hunt is seen in the picture at the extreme left, and seated between him and Mrs. Hunt is Mr. Allen, Mrs. Hunt's father. Mrs. Hunt is seen in the background standing next to Mr. Allen. Mr. and Mrs. Hunt will spend considerable time touring England and Germany, and will visit Paris. Mrs. Hunt will devote some of her attention to looking for

new songs for solo work. On her last European trip she picked up several delightful French songs.

Mr. and Mrs. Hunt will be gone until the first week in September, as Mrs. Hunt has secured a month in addition to her regular four weeks' vacation from her church position as soloist at the Christian Science Mother Church, in Boston. She has many plans in progress for the coming season, and will undoubtedly be heard in many concerts and recitals. One of her most noteworthy successes last season was when she appeared as soloist with the Boston Symphony Orchestra in Cambridge.

D. L. L.

Walter Rothwell's Plans

ST. PAUL, MINN., July 20.—Walter Rothwell, the newly appointed conductor of the St. Paul Symphony Orchestra, has secured a good number of men in Chicago for the orchestra here, and has now gone to New York, leaving with Mr. Rees the task of completing the requisite number of players. Mr. Rothwell will sail, as he planned, for Europe, going to Leipsic, and later, after he has finished his search after new harmonies for the delight and possible certain Straussian dissonances for the confusion of St. Paul ears, he will go to the Black Forest for the rest which will fit him for a busy season.

The Prodigal—Wherever I wandered, father, there was one song I used to hear that always made me think of you. It was "Home, Sweet Home."

Father—I used to hear a song while you were away that used to make me think of you, son. It was, "If You Ain't Got No Money You Needn't Come Around."—*Judge.*

Week's Music at Chautauqua

CHAUTAUQUA, N. Y., July 20.—The musical program for Chautauqua this week is as follows:

Concerts: 4:00 P.M. Monday, Organ Recital, C. F. Morse of California, Pa.; 8:00 P.M. Monday, miscellaneous program, Chautauqua choir, soloists, orchestra, William H. Sherwood, pianist; 4:00 P.M. Tuesday, organ recital, C. F. Morse; 2:30 P.M. Wednesday, Junior choir, soloists, Chautauqua band, Sol Marcossion, violin; 8:00 P.M. Friday, Oratorio, "Elijah," Mendelssohn, Chautauqua soloists, orchestra and organ; Saturday, National Army Day, patriotic concert, 11:00 A.M., by united choirs, soloists and Chautauqua band.

Beethoven's rarely performed choral fantasia, op. 80, was a feature of the program of the recent festival in Tilsit, Germany.

The United Male Choruses of Leipsic, Germany, have undertaken a concert trip to Hamburg, Heligoland and Kiel.

WISCONSIN SINGERS MEET

Fond du Lac the Scene of Convention of Sanger-Bezirk

FOND DU LAC, Wis., July 20.—Hundreds of singers from Eastern Wisconsin attended the Sangerfest of the East Wisconsin Sanger-Bezirk, which was held at Fond du Lac July 10, 11 and 12. The singers arrived in trainloads from Ripon, Sheboygan, Port Washington, Two Rivers, Manitowoc, Green Bay, Appleton and other cities.

The large chorus was under the direction of George Urban, of Manitowoc, who, according to critics in attendance, added many laurels to his excellent reputation as a leader of ability. Saturday evening, July 11, marked the presentation of many of the best features of the Sangerfest. Twenty-one numbers in all were given by the mixed chorus and by soloists. Delia May Henny was the leading soprano soloist.

At the last session, on July 12, the following officers were elected: W. F. Weber, president, Fond du Lac; Henry Vits, vice-president, Manitowoc; Henry Schwartz, secretary, Oshkosh; A. F. Stiller, treasurer, Green Bay.

Several committees of importance were named, among them a committee to revise the constitution and report at the convention next year. A resolution was adopted limiting a concert program to sixteen numbers. Appleton was selected as the next convention place.

M. N. S.

Sangerfest Held in Wisconsin

STEVENS POINT, Wis., July 20.—The thirteenth annual meeting of the sangerfest of the North Wisconsin Sanger-Bezirk was held at Stevens Point July 17, 18 and 19. The chorus, which consisted of 400 voices, was one of the finest ever heard in this section of Wisconsin. Mrs. Millie Hancox, of Chicago, was one of the leading soloists. More than 5,000 visitors were daily in attendance at the musical event. Among the cities or towns which were represented by singing societies in the concerts on the last two days of the meeting were Antigo, Ashland, Clintonville, Dorchester, Edgar, Marinette, Wausau, Stevens Point, Portage, Oshkosh, Merrill, Medford and Marshfield.

M. N. S.

Two Errors Corrected

To the Editor of MUSICAL AMERICA:

Permit me to correct the following mistakes, in your issue of July 18: In my article on "Piano Playing," "It is shoved along on every occasion" should read "It is shoved aside on every occasion," and "The pupil exceeded beyond my expectations" should read "The pupil succeeded beyond my expectations."

Yours truly,

Buffalo, N. Y. ANGELO M. READ.

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BUSY WEEK FOR OCEAN GROVE'S MUSICAL COLONY

Big Auditorium the Scene of a Series of Concerts—Miss Anderson Plays Flute Solos with Orchestra—A Ten Days' Trip to Thousand Islands Is Planned

OCEAN GROVE, N. J., July 20.—The honors of the concerts of the past week have been shared by Marguerite DeForest Anderson, the flautist who made her debut on Monday evening at an orchestral concert. Her more formal appearance came later in the week when she was the assisting artist at the concert in which Mme. Yaw appeared. Her numbers on this occasion were the Hungarian Fantaisie by Doppler, which she gave with due regard to the vivid contrasts of gipsy music, and the Prayer by Donjon and the Bach-Gounod "Ave Marie," both of which she performed with beautiful tone. Miss Anderson has plenty of technique, more than she needs, but it is overshadowed by the musicianly qualities of her interpretations. She is an artist of the first rank and her appearances here were unqualified successes.

The past week has literally been full of music, for there was a performance of some sort every afternoon and evening. The evening affairs were largely popular in character, the orchestra forming the principal musical part of the performance. Each afternoon has seen the customary organ recital. These have been given this week by John Dalby Peake, of Elmira, N. Y., Thomas Gordon Mitchell, of Philadelphia, and Will C. MacFarlane, of New York. These recitals have become very popular and are largely attended, people coming from all over the State to hear the new organ. So popular have they become that Mr. Morgan announces that the orchestra will assist each afternoon, thus giving what are perhaps the most ambitious musical programs of the summer in the afternoon.

There are three important concerts of the week—the orchestral concert, the popular concert of Saturday night and the appearance of Ellen Beach Yaw. The orchestral concert was the formal debut for this season of the orchestra and it, as usual, did good work. The orchestra also played a large part in the popular concert of Saturday and was assisted by Marie Stillwell, contralto, Grace Underwood, soprano, Willis Jones, tenor, Archie Hackett, tenor, Donald Chalmers, bass, Miss Anderson, flautist, and Sig. Bobino, cornetist. The audiences were large in both cases.

The big concert of the week was the one in which Mme. Yaw appeared. Last year she sang to a house about one-fifth full, but this year the people turned out in great numbers, almost entirely filling the vast



INTERIOR VIEW OF OCEAN GROVE AUDITORIUM, SHOWING NEW ORGAN.

auditorium. She sang several numbers with orchestral accompaniment besides several with piano and was enthusiastically recalled time after time until she was compelled to add many encores. Her voice is as clear and expressive as ever, especially in the upper register. She won as many friends by her peculiarly gracious manner as by her singing, and is sure of a more enthusiastic reception when she returns next year. She was assisted by Miss Anderson, the flautist, G. Aldo Randegger, the pianist, the Orpheus Male Quartet and the orchestra and organ.

Director Tali Esen Morgan has made several announcements this week which will be of general interest to musicians. One is that he would again this year manage a party of musicians and friends on a visit to Thousand Islands in the St. Lawrence for a ten days' trip. One of the attractive points of this trip is that the full Ocean Grove Orchestra accompanies the party and plays frequently during the ten days. Many well-known musicians also accompany the party, though the number is not restricted to musicians alone.

The Summer School of Music is proving quite successful and those having charge of the various departments report a good attendance. Mr. Morgan's daily lectures on musical subjects are well attended and are thoroughly enjoyed. In all probability next Summer will see a specially constructed building to house this school. It has been announced that Will Mac-

Farlane, organist of St. Thomas's Church, New York, has been engaged as permanent organist for the Summer. Mr. MacFarlane's management of the great new organ is noteworthy and his playing has made the daily recitals doubly attractive. While Mr. MacFarlane will give recitals frequently, his engagement does not interfere with the recitals as scheduled by other prominent organists.

Many musicians are spending the Summer here, among whom may be mentioned Dan Beddoe, Florence Mulford Hunt, Cecil James, Donald Chalmers, John Young, Marie Stillwell, G. Aldo Randegger and Walter R. Anderson. A. L. J.

Cecil James in Atlantic City

ATLANTIC CITY, N. J., July 20.—Cecil James, the New York tenor, has been singing at the Sunday evening concerts on the steel pier, with Haley's Orchestra. Last Sunday he sang an aria from "Aida," and with Mme. Noldi and Signor Alberti, a trio from "Il Trovatore." One of Mr. James's recent successful songs was Gertrude Sans Souci's "Where Blossoms Grow," which delighted the audience of more than 2,000. L. J. K. F.

Felix Berber, the German violinist, late of Munich, has organized a new string quartet in Geneva, Switzerland, in which his associates are the former associates of Henri Marteau in the old Marteau Quartet.

CLEVELAND MUSICAL FOLK ON VACATION

Felix Hughes Will Coach Abroad This Summer—Director Sommer Active

CLEVELAND, O., July 20.—Millie Sontag, contralto and director of the Treble Clef Chorus, Lima, O., paid a visit to this city last week en route for the East.

I. R. Longworth, president of the Lima, O., Choral Society, spent several days within the local musical colony last week. Claud E. Selby, tenor, is spending his vacation at Fostoria, O.

Charles E. Clemmens, organist, will give a recital at Chautauqua, N. Y., August 4.

Felix Hughes, the baritone, accompanied by his wife, Adella Prentiss Hughes, sails for Europe early in August, where he intends coaching in opera and German songs at Vienna.

Charles Hydler, 'cellist, is at his Summer residence on the Lake Shore, west of Cleveland.

Charles Kummer, pianist and teacher, will be at Middle Bass Island during August.

Charles Burnam, a well-known vocal teacher, is at Mackinac Islands.

J. D. Johnston, violinist, will be at Middle Bass, O., until September.

Albert B. Sangster, the piano teacher, has closed his studio until September.

Charles G. Sommer has a beautiful home in Lakewood, one of Cleveland's suburban places. Besides his vocal teaching here he is directing several singing societies and each week goes to Canton, O., where he rehearses the Canton Symphony Orchestra, composed of sixty-five to seventy members.

Adeline G. Marble, the contralto, is at home at Bedford, O., on account of the severe illness of her father.

Marinus Salomons, pianist and composer, late of the Conservatory of Cologne, will remain here as an addition to Cleveland's musical colony. He purposes to give three or four piano recitals here during the coming season. A. F. W.

Fremstad's Brother a Naval Musician

MINNEAPOLIS, July 20.—Reuben Emanuel Fremstad, brother of Olive Fremstad, the grand opera singer, has enlisted as a musician at the local United States naval recruiting station, and is now on his way to San Francisco. Young Fremstad's application for enlistment bears his sister's name as next of kin. Her name is given as Olive Fremstad Sutphen. She is now in Munich with a grand opera company. "My main idea in enlisting," said Fremstad, "is to see something of the world, and I may be lucky enough to meet my sister during my travels."

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How the Visiting Musician May "See New York" in Two Days—A Suggestion

At this time of the year many musicians from all parts of the country come to New York to "see the sights." The problem of how to see the most possible in the shortest period would seem to be solved by Allen Davenport, the Boston teacher of singing, who sends the following letter:

BOSTON, July 20, 1908.

To the Editor of MUSICAL AMERICA:

Edith M. Lapham, a teacher in San Francisco, and my cousin, is making a flying visit East.

She had two days to get a glimpse of New York, and I arranged the following schedule, which proved so successful and practicable that I believe other far-away teachers, readers of MUSICAL AMERICA, coming East and limited in time might profit by its publication.

One must begin by 8 A.M., taking the Third Avenue "L," transfer at Grand Central Station, Forty-second street, changing at Third Avenue and "progressing" to 125th street, changing to surface crosstown, passing west and through the heart of Harlem. Change again at Eighth Avenue, taking "L" to 155th street, and there viewing upper New York from the highest point on the bridge overlooking the Polo Grounds, High and Washington bridges.

Keep moving!

Climb 155th street two blocks west to Amsterdam Avenue, taking surface car bound south, passing the city colleges on the left.

Alight at 125th street. Climb Amsterdam Avenue to Columbia College buildings, crossing West to Riverside Drive and Grant's Tomb, overlooking the commanding Hudson.

A few minutes at the resting place of Grant, and then take the Broadway car South to the "Circle," 59th street, then crosstown East to Fifth Avenue, viewing here the palatial Plaza, Netherlands, and Savoy hotels, the Vanderbilt mansion, and the Sherman statue.

Keep moving!

Enter Central Park, passing through the Zoo to the Mall and lake, thence to the obelisk and Art Museum.

Here you climb on top of a Fifth Avenue auto "bus" going South. Keep awake for the Synagogue and Cathedral on left, New York Public Library and Waldorf Astoria on right, and Flat Iron building ahead.

You enter Madison Square at Farragut's statue on left, and leave it at the site of the old famous Fifth Avenue hotel.

Soon after crossing Twenty-third street look out for MUSICAL AMERICA offices in the diaphanous of *The Music Trades*.

Keep moving!

You pass under the Washington Arch, through the park, and alight.

Walk East through Tenth street and look in at Wanamaker's; then pass up

a block to Grace Church, and enter. Rest a few moments in the cool and quiet.

Lunch in Union Square somewhere; after which take a glimpse of the Academy of Music and dear old Pastor's.

Then walk up Irving place to Gramercy Park, passing the German Theatre on the left.

Go East to Third Avenue and take the "L" through the Bowery to City Hall station.

Take the car across to Brooklyn Bridge and return.

Walk across City Hall Square, viewing the magnificent newspaper buildings, City Hall, Postoffice, the old Astor House on Broadway, and St. Paul's. Step in a minute and rest in quietude.

Resume the walk down Broadway to the Battery, viewing the wonderful architectural construction of the modern skyscrapers. Look in through a corridor here and there.

Then the new Custom House, on the site of old Bowling Green, will interest you.

It's time to cool off; you are at the Battery, and can choose one of three ways: The steamer to the Statue of Liberty; the Staten Island boat, remaining aboard; or the Coney Island steamer from Pier No. 1, making the return by same steamer.

You have seen New York Harbor.

Visit the Aquarium!

Then take subway to Twenty-third street, and crosstown west to Eden Musée.

Look in!

Visit the large stores if you wish, but keep moving!

Walk up Broadway through the heart of the city to Times Square.

It's time to dine!

In the evening you can go to the roof-gardens and Chinatown, or back to the hotel.

The second day is the trip up the Hudson to Newburgh, leaving West Forty-second street pier at 9 o'clock. Buy your ticket one way only.

Visit Washington's headquarters at Newburgh, and leave by ferry at 1:13 P.M. for Fishkill Landing, connecting with train for Tarrytown.

Lunch at Franklin House.

See the points of rare historic and memorable interest at Tarrytown, and visit "Sunny-Side" at Irvington.

Return to New York at 6 or 8 P.M. by Harlem River R. R., passing through the country you viewed from Harlem Bridge the yesterday.

You finish at Forty-second street station, where you began your sightseeing thirty-six hours before.

This is all possible, and free from strange annoyance. Try it, and you will thank

Yours fraternally,
ALLEN DAVENPORT.

Opera Trust Wants Hammerstein.

(Continued from page 1.)

such an interpretation would be absolutely false. Mr. Hammerstein says that if she wants to go home to see her "daddy" he will not interfere with her plans, as his relations with her are too friendly. He is confident that when she is ready to come to this country again she will sing at his house and nowhere else.

The impresario also received an inkling this week of a difficulty that seems to be in store for him in arranging the cast for "Salomé," which is to be produced in French. He had promised the rôle of *John the Baptist* to Hector Dufranne, the *Golaud* of "Pelléas et Mélisande," but now Maurice Renaud wants to have the part. When Renaud first brought up the question with Mr. Hammerstein he proposed, by way of solving the difficulty, to write to Richard Strauss and ask him to rearrange the part of *Herod* for baritone voice, but as that rôle had already been promised to Charles Dalmorès such a step would have been useless, even should Strauss have been willing to comply with the request.

German Critics Praise Middelschulte

BERLIN, July 19.—German critics are paying unstinted praise to the concerto for organ and orchestra composed by Prof. William Middelschulte, of Chicago, and played for the first time in Europe under his direction with the Philharmonic Orchestra at Dortmund, last week. The *Cologne Gazette*, a leading newspaper of the Fatherland, says the same work, which is essentially modern, reveals Prof. Middelschulte as a master of harmonic technique. Prof. Middelschulte will be invited to perform the concerto in several leading German music centers.

Brooklyn Singer for the Manhattan

Mareska Aldrich, the American mezzo-soprano who has been engaged for the coming year at the Manhattan and the Philadelphia Opera House, is the wife of J. Frank Aldrich, a resident of Brooklyn, who has offices in both New York and Paris. Mrs. Aldrich was a pupil of Alfred Giraudet during his residence in New York, and since his return to France she has continued her studies with him in Paris. She has acquired a repertoire of ten rôles.

Conried Reported in Poor Health

Baroness Dufour, formerly an actress at the Irving Place Theater, in New York, then under Heinrich Conried's control, arrived in America this week. She said that she had met the former director of the Metropolitan Opera House at Lake Constance, this Summer. "The poor man is in poor health, and I was much pained to meet my old director in such a physical condition."

MELBA'S SON SEEKS DIVORCE

Young Couple Braved Parental Wrath to Wed Two Years Ago

PARIS, July 19.—Friends of Mme. Melba were distressed and surprised to learn that suit and counter-suit for divorce proceedings had been begun by George Armstrong, son of the operatic star, against the beautiful girl he married less than two years ago, and that the young husband had been named as correspondent in another suit. Counsel already have been instructed in behalf of Mrs. Armstrong.

The brief marital experience of which this is the unhappy end had its beginning in a pretty little romance in which parental objection to the union was overcome by eloquent pleading. Mme. Melba expressed herself as unalterably opposed to the marriage when her son announced his intention. Her objection was on account of the youthfulness of the prospective bride and bridegroom.

J. C. WILCOX IN DENVER

Baritone, Teacher and Newspaper Man Locates Permanently in the West

John C. Wilcox, well known in New York as a writer for musical periodicals and an assistant of John Denis Mehan, the local teacher, has located permanently in Denver.

Mr. Wilcox, who has a rich baritone voice, probably understands the Mehan system of vocal teaching better than any other disciple of this teacher, and he will carry on the work in Denver, where there is a splendid opening.

Mr. Wilcox expects that the climate of Denver will be of especial benefit to his health. On his way West he stopped at Emporia, Kan., for a recital, and also at some other points. Last week he was heard in a private recital in the home of Mrs. J. F. Maurice MacFarlane, Detroit, Mich. Mr. Wilcox and his wife and daughter have been visiting at the home of Mrs. Wilcox's mother, Mrs. E. B. Fenton, No. 45 Joy street, Detroit.

Flora Wilson Gives Concert in Paris

PARIS, July 18.—Flora Wilson, who is making determined efforts to establish a career for herself as a singer, despite the objections of her father, the United States Secretary of Agriculture, gave a concert recently with Charles W. Clark, the American baritone. The audience included Ambassador and Mrs. White, Miss White, Mrs. Potter Palmer, the Duchess de la Rochefoucauld, Mrs. and Mrs. Booth Tarkington and Mr. and Mrs. Hamilton Paine. Owing to her father's position, many prominent people here have been taking an active interest in Miss Wilson's work.

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GIULIA STRAKOSCH IN CONCERT IN LONDON

American Singer Appears to Good Advantage with Other Artists at Steinway Hall

LONDON, July 16.—Giulia Strakosch gave an enjoyable concert at Steinway Hall last evening. Miss Strakosch is an American girl, the daughter of Max Strakosch, well known in New York as an impresario. She has been giving concerts in London during the last season with remarkable success, and has created quite a furor in musical circles here by the purity, strength and freshness of her voice. She never appeared to better advantage than last night.

As the artists who assisted her were all prominent the concert was a good one from start to finish. They were Señor Arbos, Signor Tosti, M. Céar Borre, Signor Caffeta, Signor Baraldi, Henry Antley and Julie Opp.

After the concert a reception was given to Miss Strakosch by Mrs. Ben Webster, which was attended by many prominent theatrical folk now in London. Among them was Ethel Barrymore.

A well placed and sung revival of "Pinafore" is being given by the d'Oyly Carte Company at the Savoy Theatre. It will be kept on for a long run, as business is more than satisfactory.

MARVELS AT SALARIES

Mme. Maria von Merkle, in Cincinnati, Surprised Over Prima Donnas' Fees

CINCINNATI, July 20.—"It is too wonderful, these salaries which are being paid in this country," exclaimed Mme. Maria von Merkle, prima donna soprano, who was in this city last week.

"I have been in this country several times and have always known how to speak English," she continued. "But never have I known until now how far you are ahead of our people in Europe. I have known Mme. Scheff for many years, of course, and also have I known Schumann-Heink. But I did not know what salaries they could command here.

"Over in our country a prima donna, for instance, receives 200, 300 or perhaps 400 marks for a week's singing. That would be \$50, \$75 or \$100. Here in America they make many times that, you know.

"In England, which I have just left this Spring, it is the same. Actors and singers are but poorly rewarded. Every one is coming to this country. It means a great deal for the stage here. You have several great opera companies."

Mme. von Merke is a baroness, by the way, but she does not parade that fact in this country. She was for several years the first singer at Weimar, and has been a pupil of Artot and Paulina Lucca.

When Nevin Composed "Narcissus"

One of the most popular pieces of music ever composed in this country is the "Narcissus" of Ethelbert Nevin. Daniel Gregory Mason, who is a pupil of Nevin, relates an interesting anecdote concerning this piece in the *New Music Review*. One day he called on Nevin at his house in Boston and found him playing over a piano piece he had been at work on. Mason was at once pleased with the "lazy grace of the rhythm," and expressed his pleasure with boyish ardor. Nevin replied laughingly:

ITHACA, N. Y., July 20.—One of the most pleasing incidents connected with the annual outing of the Mozart Verein of New York City, held in Ithaca and its environs recently, was the serenade the society gave former Ambassador to Germany, Hon. Andrew D. White, at his palatial residence on East avenue.

It was about 11 A.M. Sunday and President Joseph Fischl suggested to Conductor Carl Hein that as Mr. White has served this country so well as its highest representative to the fatherland, it would be quite proper to show the respect and regard of the Verein's members by a little serenade. The members were, of course, delighted with the idea, and soon they had gathered around the home of the first president of Cornell University, and one who is beloved everywhere he is known for his good heartedness and true American principles. As the inspiring words of the song "Das ist der tag des Herren" filled the air, midst the tall green trees, and near the waterfalls, the natural beauties of the scene were of indescribable charm. At the conclusion of the song Mr. White came to the door and was addressed by President Fischl, who presented Conductor Hein and the Verein. Flushed with pleasure, the grand old man of Ithaca, who is over seventy-five years of age, and whose step is as elastic as that of a man at forty-five,

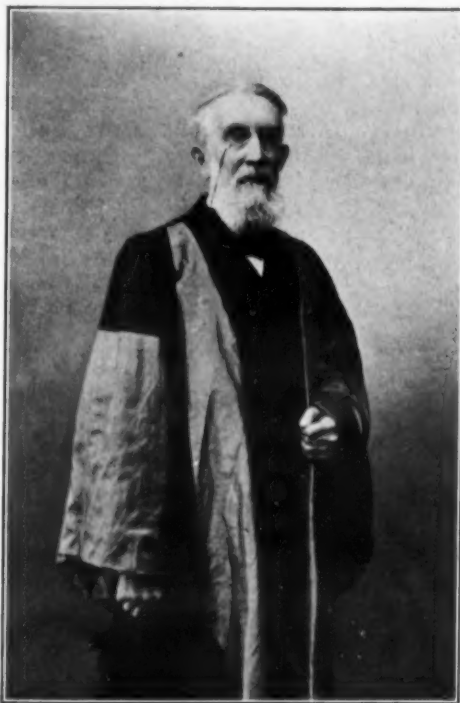
"You are not my first victim. I got the idea on a Monday morning—'washing day,' you know—and as I was playing away at it here in my workroom, I looked up, and there in the doorway were our two maids—cook and second girl—quite spellbound, their mouths open with delight. They had been lured all the way from the basement laundry by the seductive tune."

Yvonne de Tréville, the American coloratura soprano, sang the title rôle in Puccini's "La Bohème" at the recent Cologne Festival. She has been re-engaged for the coming season at the Théâtre de la Monnaie, Brussels.

MOZART VEREIN SERENADES FORMER AMBASSADOR



MOZART VEREIN, CARL HEIN, CONDUCTOR, AT ITHACA, N. Y.



And. D. White July 5th 1908.

This Photograph of the Hon. Andrew D. White, Former Ambassador to Germany, Was Especially Autographed by Him for "Musical America"—He Is Shown in His Oxford LL.D. Gown

The Difference

A musician having ordered from a music publishing house a copy of a "Valse Impromptu" by a certain French composer, received an "Impromptu Waltz" by another musician. The publishers, when called on to account for their mistake, replied rather curtly that they had been in the music publishing business a long time, and had yet to discover the difference between a "Valse Impromptu" and an "Impromptu Waltz." Would the aggrieved client explain to them the difference?

thanked the society for its thoughtfulness and kindness. He said it gave him keen pleasure not only to hear such a song sung in such a way under the direction of Mr. Hein, but also to meet the descendants of those who lived in a land which has produced such great poets, statesmen, soldiers and scientists, and especially such musicians and composers.

Mr. White then insisted on showing the fifty-eight visitors through his big mansion and pointed out to them the room in which Grant, Cleveland, Garfield and other noted men had sat. He ordered refreshments served and talked with different members of the Verein on matters which showed his profound interest and knowledge of things dear to those of German origin. Before leaving, the singers sang "Zieh' Hinaus Bei'm Morgen Gruen."

President Fischl told the Ithaca representative of *MUSICAL AMERICA* that only one opinion was heard after the members of the Verein had reached their hotel, and that was that Mr. White is a "splendid, grand old man."

The Verein was the delight of Ithaca's music lovers Saturday night, when it held a kommers in the Dutch Kitchen, which Proprietor J. A. Causer, of the Ithaca Hotel, turned over to them. This room, fitted up in true German style, is full of happy memories to many a Cornelian, and it is here the many class banquets have been held.

B. B. D.

ference? "Gentlemen," wrote the genial musician in answer, "I have not, like yourselves, been in the music publishing business and am therefore not qualified to inform you, but, since in your extremity you have appealed to me, I would venture to suggest that the difference between a 'Valse Impromptu' and an 'Impromptu Waltz' may be similar to the difference between a blind Venetian and a Venetian blind!"—*Milwaukee Daily News*.

Lina Ramann, well known for her biography of Franz Liszt and her translations of his writings, recently celebrated her seventy-fifth birthday in Munich.

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EARLY PUCCINI OPERA FOR NEW YORK

Italian Composer's "Le Villi," Scheduled for Performance at the Metropolitan, Next Season

By ELISE LATHROP

"Le Villi," the early Puccini opera, is to be heard at the Metropolitan this Winter.

"Le Villi," although not his first opera, first gave its youthful author, Giacomo Puccini, claims to serious consideration, and encouraged him in a career which hitherto had been difficult and discouraging. Young Puccini had been struggling along in Milan, poor and unknown, but determined to persevere in his chosen profession, when his music attracted the attention of Ricordi, and it was owing to the latter that "Le Villi" was produced on May 31, 1884, at the Teatro dal Verme, Milan, a theater which has witnessed the first performances of many new operas, some of which were never heard of again, others destined to be repeated in La Scala and to win a worldwide reputation for their fortunate composers. This theater, too, has probably been the scene of the débuts of more later-famous artists than any other in Italy, for it is rare indeed that a debutante is heard in La Scala.

"La Villi"—the fairies is perhaps the nearest translation—is a short opera, and will doubtless be given in conjunction with some other work. It is in two acts, and there are but three characters, in addition to a chorus of mountaineers, men and women, and the fairies and sprites. These three characters are *Guglielmo Wulf*, baritone; *Anna*, his daughter, soprano; and *Roberto*, tenor, her lover. The scene is laid in the Black Forest.

The curtain rises upon a level wooded bit of country, with mountains rising in the background and *Wulf's* house at one side. A group of villagers, with *Anna*,

her father and *Roberto*, are assembled to speed the latter on his way, for he is off to win fortune, that he may return and claim *Anna* for his bride. In the opening chorus there is little to suggest the Puccini with whose music we are familiar. The music is bright, and a gay waltz terminates the chorus, but it is very simple in harmony. Left alone by the others, *Anna* sings a romance to a bunch of forget-me-nots, which is charming, as is the duet with *Roberto*, which follows, and the Prayer, for the three solo voices and chorus which, with *Roberto's* departure, ends the first act, is more suggestive of the later Puccini than any other number in the act.

The scene of the second act is the same, but seen dimly through a mist. *Roberto*, in the interval supposed to elapse between the two, has been bewitched by a siren, a wicked creature, who has made him faithless to *Anna*, and plunged him into mad orgies, quite à la *Venus* and "Tannhäuser." As explanation of the following act, it is stated in the libretto that a legend of the Black Forest narrates that the fairies of that region take it upon themselves to punish those who are faithless in love by dancing and laughing, gradually encircling them, and killing them by their mad-dance. *Anna* has died of grief, after vainly waiting for her lover to return, and as the curtain rises her funeral procession is dimly seen as it emerges from the house and crosses the stage to the strains of a dirge written for three part chorus of women. Then, to orchestral music, the scene gradually lightens. It is Winter, night, the bare branches of the trees are covered with snow, overhead is a clear, starlit sky, and

the moon appears. *Guglielmo*, seated at his door, mourns his daughter, and calls down vengeance upon *Roberto*. He enters his house, and from behind the scenes a chorus of fairies announce the appearance of *Roberto*, the false lover.

Roberto, abandoned by the siren, ragged, has at last thought of his home and sweet-heart, and returns, hoping to find her. He sings a romance, a broadly harmonized theme, working up to a fine climax, in which he expresses his remorse, vaguely troubled by fears that he sees the fateful sprites. Their coming is announced by will o' the wisp flittings across the stage, and by bits of chorus, although they themselves are as yet unseen. Then the spirit of *Anna*, unforgiving and menacing, appears, and, after recalling their love with phases from her romance of the first act, a duet follows. At its close, *Anna* clasps him in her arms, but it is a deadly embrace. The fairies appear and surround them, whirling in a mad-dance until *Roberto* falls dead, and *Anna* disappears as they sing a triumphant chorus of "Hosanna."

The music of this fairy dance, which is heard in the orchestra during the interlude in the second act, is bright, light and graceful, very effective. It is easy to understand that this opera, as the work of a young composer, would attract attention, but compared with Puccini's later work, its youthfulness is evident, and it would scarcely seem suited, with its lack of action and slight sketchy plot, to so large a stage as that of the Metropolitan.

A new quartet for piano and strings by Alfred Lorenz, the Court Kapellmeister of Coburg, Germany, has just been published in Leipzig and pronounced one of the most interesting of the newer compositions.

Director Schneider of the Dresden Music School has had the title of Professor of Music conferred upon him by the King of Saxony.

CHORAL SYMPHONY OF SEATTLE GETS BENDIX

American Violinist Will Conduct Concerts of Well-known Society Next Season

SEATTLE, WASH., July 20.—The Choral Symphony Society, of this city, which achieved much success last season under the direction of James Hamilton Howe, has just perfected arrangements whereby it will enter the field of orchestral endeavor for the season of 1908 and 1909, with Max Bendix as director of the symphony orchestra.

This movement is the culmination of a long period of deliberation and has only been brought about through the earnest endeavors of the musicians who rallied to the Howe banner last season. Mr. Bendix's timely arrival in Seattle on his vacation offered a solution that the choral society was not long in seizing. Finding that the arrangements would in no manner interfere with his regular concert work, Mr. Bendix has accepted the leadership and will conduct a series of six symphony concerts, which will be given in addition to four oratorios conducted by Mr. Howe.

Max Bendix is known throughout the United States in musical circles. He was born in Detroit, Mich., March 28, 1866, and became first violin in the Thomas orchestra at the age of twelve. In 1885 he became concert master in Van Der Stucken's orchestra, New York City. From 1886 to 1896 he was concert master of Theodore Thomas' orchestra, and from 1891 he was assistant conductor for the same organization. He was also assistant conductor to Campanini at the Manhattan Opera House, New York City, and since 1896 he has been engaged in solo playing and teaching.

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VIOLINISTS ENGAGED FOR KLEIN'S SUNDAY "POPS"

Many Celebrities in List of Patrons of New Concert Series in New York Next Season

Among the distinguished solo violinists who will appear during the season at Hermann Klein's Sunday popular concerts are Arthur Hartmann, Mr. and Mme. Petschnikoff, Albert Spalding, E. Dethier, Kotlarsky, Otto Meyer and Zimbalist. In addition to these, Mme. Maud Powell, Olive Mead and Hugo Heermann will appear early in the Autumn in conjunction with the ensemble organizations which bear their respective names.

The first list of patrons of the "Pops" is announced as follows:

August Belmont, Courtney Walter Bennett, C.I.E., Reginald Walsh, M.V.O., Sir C. Purdon and Lady Clarke, Mrs. Benjamin Guinness, Mrs. Richard Stevens, Mrs. Wm. Rathbone Bacon, Mr. and Mrs. Otto H. Kahn, Mr. and Mrs. Charles H. Steinway, Melville E. Stone, Alfred L. Seligman, Mrs. Edward Mitchell, Mr. and Mrs. Charles H. Ditson, Mary B. Callender, Elsie de Wolfe, Mr. and Mrs. S. R. Guggenheim, Mr. and Mrs. Isaac Guggenheim, Mrs. Gilbert E. Jones, Mrs. Reginald de Koven, Mr. and Mrs. Fritz Achelis, Justice Vernon M. Davis and Mrs. Davis, Mr. and Mrs. Howard van Sinderen, Mr. and Mrs. George Place, Mrs. Siegfried Prince, Mr. and Mrs. Charles Minzesheimer, Mr. and Mrs. I. N. Spiegelberg, Mr. and Mrs. Roland Knoedler, Mrs. Charles Davis, E. W. Paget Thurston, Emil Fuchs, Mr. and Mrs. Gustave Maas, Mrs. John C. Draper, Mr. and Mrs. Louis Runkel, Andrew Brown, Arthur S. Leland, J. M. Lichtenauer, Albert Ottinger and Dr. Emanuel Baruch.

LEAVES MONEY FOR MUSICIANS

Death Does Not Stop Charles H. Bond's Assistance to Deserving Students

Boston, July 20.—When the will of the late Charles H. Bond was filed for probate at Salem on Wednesday, July 15, it was found that the aid he has for years given to deserving and capable musicians is not at an end, for the sum of \$6,000 annually, if the estate pays a net income of \$60,000, is to be paid Mrs. Bond to help poor and deserving young musicians procure an education, either by loan or otherwise.

The will makes the wife of the deceased, Isabella B. Bond, executrix without giving securities on her bond. If the income which she receives shall be less than \$60,000 annually, she is required to disburse 10 per cent. of it to aid poor young pupils, but if the income falls below \$30,000 no payments are to be made. It is not thought that this latter contingency is likely to occur.

If the estate is found to equal \$1,000,000 then a sum of \$50,000 is to be set aside as a perpetual trust for this charitable purpose; if it is less, the amount is to be five per cent. of the estate.

After this money has been deducted the balance of the property goes to the family, each male to receive \$10,000 on

FORMER CINCINNATI TEACHER TO RETURN FROM EUROPE

Theodor Bohlmann, for Three Years Connected with Stern Conservatory, in Berlin, Will Resume His American Classes Next Fall—Has Had a Large Following Abroad



THEODOR BOHLMANN AND HIS CLASS IN BERLIN

BERLIN, July 6.—Theodor Bohlmann, who has been a member of the faculty of the Stern Conservatory here for the past three years, returns to America in August to resume his connection with the Cincinnati Conservatory of Music at the beginning of September. Before coming to Berlin he taught there for fifteen years. The accompanying picture represents Mr. Bohlmann with his class at the Stern Conservatory, where last June he had three graduate pupils from three widely separated countries—America, Australia and Russia. The members of the class in the group shown in the picture are: Frederick C. Mayer, Eugenie de Bronsilowsky, Edward Fontaine, Rebecca Brande, Myrna Libinson, Kate Krellenberg, Lucie Gahl, Winifred Burston, Bertha Wolner, Martha Willing, Hazel Lathrop, Lois Daniels, James Calvin, Katherine Loewe and Myra Carpe. J. M.

becoming of age and \$15,000 at the age of 25. After the death of the widow and the youngest child reaches 30, the estate is to be divided equally among the children.

Katharine Goodson's Subtle Reply

It seems that Katharine Goodson was lately asked, among other famous people, by the Editor of the London society paper, *M.A.P.*, which were the qualities she most admired in man. Her ready and somewhat subtle reply was as follows:

"The qualities I most admire in man are those which best enable him to appreciate the qualities which I most admire in women."

Henry Russell to Live in Boston

Boston, July 20.—Henry Russell will be a resident of Boston next Fall and Winter, and thus will be closely in touch with the construction of the new opera house and will have general oversight of the opera training school at the New England Conservatory, where students who show promise will be trained for the chorus work of the opera, in connection with general vocal studies, while those who show special aptitude and talent will be trained for small parts in the operas to make up the repertoire of the company.

The Dresden sculptor, Prof. Dr. Kietz, who is noted for his friendship with Rich-

ard Wagner not less than for his statuary, died last month in Laubegast, near Dresden. His intimate relations with Wagner are set forth in his book, "Richard Wagner in the Years 1842-49 and 1873-75."

Chloral, morphia and the poppy must look to their laurels as aids to "nature's sweet restorer," for according to a French contemporary a recent invention promises to banish insomnia. The invention is a musical bed. The sleepless and tired man goes to bed, and with his foot releases a spring which sets a musical box in motion. The apparatus begins to grind out lullabies and melodies, and in a short time the patient is snoring peacefully.

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New York, Saturday, July 25, 1908

"Musical America" has risen to chronicle the national endeavor, the national work in music, and to establish a principle, the principle of honesty and justice in musical journalism.

Charles Henry Meltzer, writing from Paris, to the New York *American*, declares that the operatic war in New York is likely to be fiercer than ever next season. The increased activity on the part of the Metropolitan executive forces, as evidenced by the work being done just now by Messrs. Gatti-Casazza and Dippel, he contends, affords a more telling opposition to Oscar Hammerstein's efforts than has been exerted since the Manhattan Opera House was established. One can fairly see the smile on "the only Oscar's" face broaden as he contemplates this suggestion. When he takes off his coat to fight, Mr. Hammerstein likes to confront a "man of his size."

FRANKO AS AN EDUCATOR

On another page of this issue will be found a picture which is remarkable, not only as a specimen of photography, but as a bit of sound argument in the much debated problem as to whether the mass of people in a large American city really care about listening to the better class of music played by a symphony orchestra.

It may be said that the crowd surrounding Nahan Franko's Orchestra in Central Park on the Sunday afternoon the photograph in question was taken, is not an exceptional one. It is a fair specimen of the audiences that have gathered to hear this orchestra whenever a concert has been given.

The passing of the brass band and substitution of the symphony orchestra is not, in itself, particularly significant. John Philip Sousa has demonstrated that the military band may be used as an adequate medium for the expression of the best that has been written in music. He has shown that a large choir of clarinets, played by men who realize the possibilities of that instrument, can obtain effects quite as satisfying as violin music. But American audiences are more apt to associate with the brass band such melodies as tickle their sense of rhythm and cause their toes to tap in response.

A combination of instruments such as

Mr. Franko employs is a safeguard against the presentation of trivial music. It serves to show those who have never attended an orchestral concert in Carnegie Hall what can be done by the symphony orchestra, and how the great masterpieces, which they may have heard previously on an occasional street organ, really sound when they are played as the composers intended them to be played.

Mr. Franko deserves credit for accomplishing a great educational work. If he succeeds in awakening in his hearers an interest in the kind of music he is making, it will be reasonable to anticipate seeing many new faces at some of the Carnegie Hall concerts next season.

DR. MASON'S INFLUENCE

The death last week, at the age of eighty, of Dr. William Mason, removed a musician who for many years had exerted a profound and uplifting influence on American musical life, in fact, had been largely responsible for bringing the mass of our people out of the kindergarten stage of the Art and educating the taste of our public to an appreciation of the classical and valuable in music, as distinguished from the puerility of public taste half a century ago.

His lines were cast in pleasant places, as he had the good fortune to come from a family of wealth and culture, who, appreciating his musical ambitions, gave him a golden opportunity of a decade of musical tutelage in Europe and association with Meyerbeer, Brahms, Wagner, Schumann, Raff, Liszt, Klindworth and the other men of that stamp who have so strongly influenced the musical life of the world since that time.

For years a pupil of Liszt, and possessed of great musical talent himself, he caught the infection of that master-spirit and gave the American public its first insight into real, vital, individual, human music, as distinguished from the pedantic, monotonous performances which passed for that name in the infantile stages of our musical life.

For forty years his was an educational and uplifting influence in the musical circles of the land of his birth, and he was not only a composer of no mean rank, but the author of several works on piano technique which are a standard to-day, and his fame is secure as a pioneer in his field, who, by his devotion to his Art, his wisdom and his sanity of judgment, has placed the American public under a great debt to a man who made the most of his opportunities.

WHAT STATISTICS SHOW

An interesting sidelight on the present tendencies of the musical taste of the general public is afforded by statistics recently compiled by the Aeolian Company, of New York, relating to the demand for mechanical piano-player music rolls. A list of the fifty "best sellers" in a repertoire of more than 15,000 rolls, of cosmopolitan range, has been published; in arranging it, no roll was taken into consideration that had not reached a sale of 25,000. The list is headed by a Liszt Rhapsody—the second.

The significance of this popularity of one of Liszt's elaborate transcriptions of Hungarian themes is better understood when the broad scope of the other forty-nine rolls on the list is reviewed. All extremes of taste are represented, from the "Moonlight" Sonata to the "Arkansaw Traveller," and, needless to say, the "Merry Widow" Waltz is not missing. Each name conjures up the characteristic atmosphere, as regards the enjoyment of music, in the homes possessing piano-players, though, of course, if the general appreciation of the public were to be measured by the nature of the rolls in greatest demand it would be necessary, to form a just estimate, to know the entire list each home possessed, and thus deduce the average level. It can be readily conceived that in many cases some classical compositions are heard in homes where

there is absolutely no appreciation of them, but it is hoped to make a good impression by playing music of a recognized standard, even though it be as unintelligible to the manipulator of the machine as Egyptian hieroglyphics.

Sharing the honors as representing standard compositions among the "first fifty" are, besides the Liszt and Beethoven works already mentioned, Schumann's "Träumerei," Mendelssohn's Rondo Capriccioso and "Spring Song," Weber's "Invitation to the Dance," Rubinstein's Melody in F, Chopin's Nocturne, op. 37, and Handel's Largo. The opera repertoire is represented by the "Cavalleria Rusticana" intermezzo, the "William Tell" overture, the wedding march from "Lohengrin," the overture to "Tannhäuser" and arrangements of the music of "Faust," "Il Trovatore," "Norma" and Suppé's "Poet and Peasant."

Then there are Leybach's Fifth Nocturne, Gottschalk's "Last Hope," Nevin's "Narcissus" and "The Rosary," Braga's "Angel's Serenade," Paderewski's Minuet in G, Yradier's "La Paloma," Herbert's "Badinage" and Bartlett's "Polka de Concert."

The ever-verdant "Blue Danube" Waltzes rank well up, and the inevitable "Love Me and the World Is Mine" is shown to retain its hold upon a certain element of the public. The demand for lighter music has likewise featured Herbert's "Red Mill," "The Prince of Pilsen," "Wedding of the Winds," "Popularity," "Amoureuse," "Yale Varsity Two-Step," "Yankee Doodle," "Dixie," "Fisher's Hornpipe," "Boccaccio March," "Hearts and Masks," "Regatta Two-Step," "Red Domino," "School Days," "Knight for a Day," "When You Know You're Not Forgotten by the Girl You Can't Forget," "Hiawatha," "Stars and Stripes Forever" and "Honey Boy."

It has been whispered about that James Gordon Bennett, proprietor of the New York *Herald* has little use for music critics. The truth of the rumor would seem to be established beyond doubt in the article of "The American First Nighter" cabled from London on July 8. That correspondent, it appears, had interviewed Hermann Klein, who told about the artists he had engaged for his New York Sunday "Pops."

Here is the list of pianists printed in the *Herald*: "Gabilowitsch, Katharine Gordon, Adellu Verne, Ernst Chelling, Heinrich Gebberd, Tina Lerner and Germaine Schountzer." Gabilowitsch and Miss Lerner should congratulate themselves upon having escaped the slaughter.

The violinists announced by Mr. Klein through the somewhat uncertain pen of the "First Nighter," fared no better: "Arthur Hertmann, Albert Spalding, Zinbalist, Kortzalsky and Petschinskoff." This time Mr. Spalding was the lucky one.

In the list of singers there is something peculiarly suggestive of well-known concert artists in the alleged names of "David Bispham, Mrs. Shannah Cummings, Claude Conyngham and Cecil Finning."

Elman Comes Not as a Prodigy

[From the New York Evening Sun]

Mr. Mischa Elman's first American impresario has the courage of procrastination. By the Fabian policy of a master mind of Union Square, the young Hungarian violinist making his New York debut next Fall comes here no prodigy, but a mature musician, fit for the company of Philharmonic, Boston Symphony and Russian orchestras and the Manhattan opera. Now Elman with his father went to London as an infant phenomenon, much as Kreisler, Kubelik and Vecsey first came here. He succeeded, as they did, abroad. But he was well advised to stay "somewhere east" of the Atlantic. The American stage had proved a nursery too often of sorrows. Young Elman will now be interesting to others than sentimental sloppers over fiddlestrings. He will be artistically important and, after a little local business on a Tuesday after second Monday in November, his tour should be profitable as well.

PERSONALITIES



SAMAROFF AS A PEASANT

Olga Samaroff, the American pianist, and her mother, Mrs. Hickenlooper, are at present at Oberstdorf in Bavaria, spending a few quiet weeks. There Mme. Samaroff wears the costume of the peasants of that district, as the accompanying picture represents her. She will attend the Wagner Festival at the Prinz-Regententheater, Munich, again this year, as is her custom.

Spetrino—Signor Spetrino, the new Italian conductor engaged to assist Arturo Toscanini at the Metropolitan next season, has had charge of many of the productions of Italian works at the Vienna Court Opera.

Goodson—Katharine Goodson has a house and garden in London that are the envy of all visitors. Though in a central position, the neighborhood is a quiet one and the studio where the pianist does all her work opens into a secluded green garden, where, under a large awning, her meals are served in Summer. One of her greatest pleasures during the short interval she spent there this Summer before sailing for Australia was to lie and read in a luxurious American hammock taken back by her at the end of her last tour in this country.

Haensel—Fitzhugh W. Haensel, of Haensel and Jones, the New York concert managers, and Mrs. Haensel are spending the month of July at White Lake, Sullivan county, New York.

Rosenthal—Albert Rosenthal, who has arranged to make his second American tour under Loudon Charlton's direction next season, will give several recitals in Europe this Summer. This young American 'cellist is at present in Germany, where he spent ten years prior to his first professional visit to his native land. His tour last season extended to the Pacific Coast.

Butt—When Clara Butt, the English contralto, and her husband, Kennerley Rumford, were making their concert tour of Australia and New Zealand last Winter they were refused accommodation at the leading hotel in Wellington on the ground that they were "play-acting people."

Dalmorès—Charles Dalmorès, the French tenor of the Manhattan, makes his home in Italy. He began his career in Belgium, singing first in Antwerp and later at the Théâtre de la Monnaie, Brussels. He created *Siegfried* in the first Paris production of the third of Wagner's "Ring" music dramas.

Clemens—The coming concert tour of Clara Clemens, the contralto, and Marie Nichols, the violinist, which will begin early in the Fall, will extend from Boston to San Francisco.

Bridge—Sir Frederick Bridge, organist of Westminster Abbey, who made a lecture tour of Canada in the Spring, thinks that the Dominion has a great future musically in store.

Clark—Charles W. Clark, the American baritone, has been engaged for the Worcester Musical Festival in England, to be held in the second week of September.

D'Albert—An edition of Weber's second Sonata for piano, opus 39, edited, with notes and directions for playing, by Eugen d'Albert, the pianist and composer, has just been published by Forberg of Leipzig.

SOME INTERESTING INCIDENTS IN THE CAREER OF THE LATE DR. WILLIAM MASON

In His "Memories of a Musical Life" He Told of His Associations with the Great Contemporary Masters of Europe—His Visits to Liszt and Wagner—His Impressions of Schumann—How Paderewski was Discouraged in His Attempt to Compose a Fantaisie on "Yankee Doodle"—A Chance Meeting with Meyerbeer.

The passing of Dr. William Mason, the eminent American pianist, author and teacher, makes of special interest the book which he published seven years ago, "Memories of a Musical Life." While practically a résumé of his distinguished and useful career, the work is replete with musical data and anecdotes of the great musicians with whom Dr. Mason came in contact during his life. In the opening chapter he attributed the difference between Boston and New York as musical centers as largely due to his father, Lowell Mason of Medfield, Mass. "He made Boston a self-developing musical city," wrote Dr. Mason, "New York has received its musical culture from abroad." "My father manifested a remarkable fondness for music at an early age. His parents did not intend that he should take up music as a profession, but his talent was not neglected. *** He soon attempted composition, his first efforts being hymn tunes and anthems. *** The success of my father's first venture made him leave Savannah and settle in Boston. Then, as now, the Handel and Haydn Society was largely recruited from church choirs, but in those days its concerts were few, and these were almost entirely devoted to church music."

Dr. Mason went on to tell that his father was constantly aiming at the introduction of popular education in music, and that it was through his efforts that music was introduced into public schools.

His father was also the originator of the idea of assembling music teachers in classes, and describes that in 1838, when the experiment was not more than three years old, 134 teachers, representing ten States, assembled at the Academy. It was from these assemblages which the elder Dr. Mason held throughout New England that the musical conventions grew, and it is said that the Worcester festivals of today may be traced to them.

Dr. Mason declares that he had shown an early fondness for music when his father was the organist of the Bowdoin Street Congregational Church in Boston.

"When I was seven years old," he wrote, "he placed me unexpectedly on the organ bench at a public service, and while the choir sang the tune of 'Boylston,' I played the accompaniment. *** I became useful to my father as an accompanist, and when he went to musical conventions he took me along with him and I played the piano accompaniments while he conducted."

He then goes on to tell how the American visit of the pianoforte virtuoso, Leopold de Meyer, influenced his early training. "It was from a careful study of the manner of his playing that I first acquired the habit of fully devitalized upper arm muscles in pianoforte playing. *** My continued perseverance was rewarded with success, for the result was a habit of devitalized muscular action in such degree that I could practically play all day without the feeling of fatigue."

Of De Meyer's New York concert, given in the old Broadway Tabernacle, some distance below Canal street, Dr. Mason recalled: "The piano lovers were not so numerous then as they are now, and it was difficult to fill the hall even with the help of 'deadheads.' De Meyer's agent, acting on the principle that a crowd draws a crowd, hired a lot of carriages to make their appearance a little before the concert hour, and to stand in front of the doors and then advance in turn, so that

passers-by might receive the impression of activity on the part of concert-goers."

On the side-wheel steamer *Herrmann*, in May of 1849, Dr. Mason departed for Europe, with the intention of going direct to Leipsic to study with Moscheles. In his memories he recalled an interesting incident which occurred shortly after his arrival in Paris.

"While he was waiting in the lodge of the hotel, a man entered.

"He addressed me in French, and when I asked him if he could speak English he began conversing fluently in that language. He asked if I was from England and a stranger in Paris. When I told him I was from America, he exclaimed:

"Ah, that is farther off. *** Then he inquired if I was traveling for pleasure or on business.

"I have come over to study music."

"Composition?"

"No, mainly piano, but also theory and composition."

"Where?"

"I expect to go to Leipsic to study with Moscheles, Hauptmann and Richter—eventually I hope to go to Liszt."

"Well, well, you are using good men. Moscheles knew Beethoven."

"Then with a few friendly words he left

the lodge and entered the hotel. Just as I was leaving the porter returned.

"Who is the gentleman," I asked, pointing after the disappearing form.

"Meyerbeer, the composer."

How Dr. Mason received his introduction to Liszt, and his future studies with Moscheles, are interestingly told in his "Memories of a Musical Life."

Of Schumann, he related: "I often saw Schumann in Leipsic, and I heard him conduct his canata. 'The Pilgrimage of the Rose.' His conducting was awkward, as he was neither active nor of commanding presence."

In this manner the author told of his first visit to Richard Wagner:

"Wagner's first words as I met him on the landing at the head of the stairs were:

"You've come just at the right time. I have been working away at something and I am stuck. I am in a state of nervous irritation and it is absolutely impossible for me to go on, so I am glad you have come."

"I remember perfectly my first impression of him. He looked to me much more like an American than a German. After asking me about his brother he began questioning me in a lively way about his friends in Leipsic, about the concerts and

opera there, and the works that had been given.

"He also asked most kindly after my own affairs, what I was doing and with whom I had studied, how long I intended to remain, what my plans were for the future, and most particularly about musical matters in America.

"In some way Beethoven was mentioned. After that the conversation became a monologue with me as a listener, for Wagner began to talk so freely and enthusiastically about Beethoven that I was quite content to keep silent and avoid interrupting his eloquent oration."

Chopin's death in Paris, on October 17, 1849, prevented Dr. Mason from studying under that master. He next took up his work under Alexander Dreyschok.

"Dreyschok told me that a few years before, Chopin gave a recital of his own compositions in Paris, which he (Dreyschok) attended in company with Thalberg. They listened with delight throughout the performance, but on reaching the street Thalberg began to shout at the top of his voice.

"What is the matter?" asked Dreyschok in astonishment.

"Oh," said Thalberg, "I have been listening to piano all the evening, and now for the sake of a little contrast I want forte."

After finishing his studies with Dreyschok, Dr. Mason went to Frankfurt in order to enjoy the opera and musical life there.

The remainder of his work deals largely with his studies under Liszt and contains many significant anecdotes of the great virtuoso. The musical memories are not confined to pianists, for there are reminiscences of such masters as Joachim, Eduard Remenyi, Henrietta Sontag, Johanna Wagner, Mme. de la Grange and others. The book concludes with a review of Dr. Mason's work in America, where it will be recalled he organized the Mason-Thomas Quartet and made many concert tours.

Of the many American anecdotes he tells there is probably none more interesting than this one:

"The second season Paderewski was here he sat next to me at a dinner given just after his arrival. During conversation, he said, somewhat suddenly:

"Mr. Mason, I have just composed a fantasia on 'Yankee Doodle,' and have dedicated it to you."

"He looked at me and thought he saw a curious expression on my face—although I was quite unaware of such a thing—and continued, 'You don't like it!'

"Oh, I do," I protested, "and esteem the dedication as a great honor."

"I see you don't," he said.

"Well," I replied, "I already have one 'Yankee Doodle' from Rubinstein, and I was thinking that the coincidence of your dedicating me another is very curious; that is all. Let me explain to you that 'Yankee Doodle' does not stand in the same relation to the United States as 'God Save the Queen' to England; 'Gott erhalte Franz der Kaiser,' to Austria, or the 'Marseillaise,' to France. 'Yankee Doodle' was written by an Englishman in derision of us."

"I am afraid my remarks discouraged him, for he never finished the composition. He played it for me as far as he had progressed in it, and it certainly is the best treatment of the theme I have ever heard."

Chicago Pianist Ends Busy Season



HAROLD HENRY

He Will Be Associated with the Faculty of the Chicago Cosmopolitan School of Music Next Season

CHICAGO, July 25.—Harold Henry has been playing extensively throughout the West the past season, and has already booked a number of engagements for the coming season. Early in August he will give a recital in Quebec, Can., where he played last year with marked success. Mr. Henry is possessed of a fluent technique, and has a dignified, musicianly style. His playing is always interesting, and calls forth the warmest enthusiasm. He will be associated with the Chicago Cosmopolitan School of Music during the com-

ing season. Mr. Henry has been in this country only two years since studying with Godowsky, Moskowski and others abroad. C. W. B.

Leon and Stein Separate

Victor Leon and Herr Leo Stein, the Viennese librettists, who for years have collaborated on many operettas, have decided to separate. Henceforth each will seek independent success. The separation was arranged by mutual consent, and the two men are the best of friends.

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ST. PAUL MUSICIANS ENJOYING VACATIONS

Many Professional Folk Have Built Summer Homes Near the City

ST. PAUL, MINN., July 20.—Many of the St. Paul artists and teachers are either away or planning to go away for the hot weather, some of them merely to the near-by lakes and some of them to the East or the West or to Europe.

A number of St. Paul professional musicians have built homes in or near the city—a fact which speaks well for the substantial permanency now associated with the profession. Mrs. De Wolf usually spends most of the Summer at her beautiful place at Lake Minnetonka. It is a large place, would be called an estate in England, and has a long and very picturesque water frontage. Both Mr. and Mrs. De Wolf are nature lovers and they have developed their place on natural lines. The groves and large scattered trees have been carefully preserved, and the natural forest shrubbery has been religiously respected.

Mrs. Snyder's country place, pictures of which were shown in *MUSICAL AMERICA* recently, is also quite large, and it is much more familiar to St. Paul people by reason of its location near the fair grounds.

Mr. and Mrs. C. G. Titcomb, Mr. and Mrs. Paul Zumbach, Mr. and Mrs. L. G. Bruenner and Gertrude Hall have cottages on the shores of White Bear or Bald Eagle Lake. However, Miss Hall is in Maine for the Summer and will not return to St. Paul until the first of September. Mr. and Mrs. E. C. Murdock will leave about August 1 for the Selkirk mountains, going to Banff and Loggan on the Canadian Pacific Railway and thence on to Vancouver and Victoria. They will also go to California, returning through Colorado in time for the opening of musical studios, September 1.

Dr. Rhys-Herbert will spend the rest of the Summer in Wales. He will sail from New York on July 22, for England, and later will go down into Wales to visit his parents.

Harriet A. Hale left last week for the East, to be gone until September 1. Since her pupils' concerts in River Falls, there has been a demand for her vocal method there, and the voice class she established there this year will be continued throughout the Summer by Miss Winston, a pupil of Miss Hale.

MUSIC IN CONSTANTINOPLE

Former "Staats-Zeitung" Critic Finds It Similar to That in Some of Our Cities

C. A. Bratter, formerly music critic of the New York *Staats-Zeitung*, has an article in the *Berliner Zeitung* which indicates that music in Constantinople is in about the same condition as in some American cities. The few genuine musicians living there have, he says, found so little encouragement that they have given up appearing in public, "leaving the field to the numerous self-appointed 'professors' and virtuosos."

"These dubious individuals make up the whole music life of Constantinople, set the style at the amateur concerts, shrug their shoulders derisively if the names of real artists like Godowsky and Burmeister are mentioned, and educate the younger generation to be the same kind of charlatans that they themselves are. It is really pitiful." Equally amusing are the players at the so-called operatic performances given occasionally. They are the very raff of the profession, who cannot even play simple dance music well; yet they "know it all," and refuse to take any instructions if they happen to be placed under an expert like Paul Lange.

Evelyn Choate, one of the best-known musicians in Buffalo, N. Y., will return home early in August from Germany. She writes that she has never known a more interesting season than the last has been in Berlin, and says: "We have heard concerts by Strauss, Nikisch, Panzner and Kunwald; recitals by Godowsky, Busoni, Gabrilowitsch, Ansoerge, Sapellnikoff and others too numerous to mention; any quantity of chamber music and many new operas;

A MARYLAND HARPIST

Elizabeth Rader, of Westminster, Has Played Frequently in Baltimore

BALTIMORE, July 25.—Elizabeth Rader, of Westminster, Md., recently participated in the commencement exercises of St. Catherine's Institute, Baltimore, as harpist. She is a student in harp of that institution, and is a most promising pupil. She has been before the public recently on several occasions. Miss Rader is also an excellent pianist, having been taught by Luther Conradi at the Maryland College for Women, at Lutherville, Md. W. J. R.



ELIZABETH RADER

A Gifted Harpist of Westminster, Md.

Baron Schlippenbach Honors Hastings

Baron Schlippenbach arrived here July 16, and entered upon his duties as the Imperial Russian Consul General in the City of New York. Baron Schlippenbach accepted an invitation to board Commodore Gould's yacht *Helenita* at the foot of Twenty-third street, East river, on Monday afternoon at three o'clock, when he conferred, on behalf of the Emperor of Russia, the order of St. Stanislaus on Frank Seymour Hastings in recognition of his services as president of the Russian Symphony Society of New York.

Organ Recital in Salt Lake City

SALT LAKE CITY, UTAH, July 20.—Organist J. J. McClellan presented the following program at the Tabernacle here on Saturday:

Andante from "Second Symphony" Beethoven
Pastorale Lemare
Intermezzo Mascagni
Old Melody Arr. by Performer
The Rosary (requested) Nevin
Pilgrims' Chorus (arranged by performer for organ) Wagner

Miss Akers to Wed

Sally Frothingham Akers, the well-known singer and vocal teacher, is engaged to be married in the autumn.

Angelo Neumann, director of the German National Theater in Prague, has successfully undergone an operation in Berlin.

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ECHOES OF MUSIC ABROAD

NEXT week lovers of Mozart, not to be outdone by the Wagnerites who have already begun their pilgrimage to Bayreuth, and will divide their attention between Frau Cosima's festival house and Munich's Prinz-Regententheater next month, will turn out in full force for the opening of the annual Mozart Festival at the Court Residence Theater in the Bavarian capital. "The Marriage of Figaro" has been chosen for this year's inaugural performance on Saturday, August 1, to be repeated the following Thursday. "Don Giovanni" will be given on Monday, August 3, and again on Saturday of the same week. "The Elopement from the Serail" is scheduled for Tuesday, August 4, and a single performance likewise of "Cosi fan tutte" will end the series on the following Sunday.

After a one day's interval the Prince Regent's Theater will open with Wagner's "comic opera." The complete schedule has been arranged in this manner:

August 11.—"Die Meistersinger."	
August 13.—"Tristan und Isolde."	
August 15.—"Tannhäuser."	
August 17.—"Rheingold."	} First "Ring" Cycle.
August 18.—"Die Walküre."	
August 20.—"Siegfried."	
August 22.—"Götterdämmerung."	
August 24.—"Die Meistersinger."	
August 26.—"Tristan und Isolde."	
August 28.—"Rheingold."	} Second "Ring" Cycle.
August 29.—"Die Walküre."	
August 31.—"Siegfried."	
September 2.—"Götterdämmerung."	
September 4.—"Tannhäuser."	
September 5.—"Die Meistersinger."	
September 7.—"Tristan und Isolde."	
September 9.—"Rheingold."	} Third "Ring" Cycle.
September 10.—"Die Walküre."	
September 12.—"Siegfried."	
September 14.—"Götterdämmerung."	

WHEN Isadora Duncan, the interpretative *danseuse*, comes back to America in the Fall after her long absence in Europe she will doubtless be seen in all of the programs with which she has made her greatest impression in the past few years. The program that has pleased Berlin more than any other is her Chopin—a few of the more "atmospheric" preludes, some of the waltzes and mazurkas, the big polonaise in A flat and even a nocturne. She has also a program of ancient Greek dances, and another that features two movements of Beethoven's Seventh Symphony. The music of Gluck's "Iphigénie en Aulide" is what she has been interpreting from her standpoint—no pun intended!—during the past two weeks or so in London, whither she was taken by an enterprising manager to contest the public's attention with Maud Allan, her countrywoman, who received her first inspiration from Miss Duncan, and incidentally has dropped her middle name, Gwendolyn, since her "Salomé" dance has kept her name on every Londoner's lips. Miss Allan's repertoire is less comprehensive than Miss Duncan's. Besides the

"Salomé" dance, her principal stock-in-trade thus far has consisted of Mendelssohn's "Spring Song" and some Chopin, notably the Funeral March from the Sonata in B flat minor. Now she has added Schumann's "Papillons" and Tchaikowsky's "Nut-Cracker Suite," which consists of a miniature overture, six characteristic dances and a finale in the form of a waltz. She intends to make selections only from the Suite.

Both of these dancers hail from California, though Miss Allan was born some-



AINO ACKTE AT HER SUMMER HOME

Finland's Most Noted Soprano, Formerly One of the Special Luminaries of the Paris Opéra, Spends the Summer Months at Turholm, Her Country-place Near Helsingfors, the Capital of Her Native Country—Next Season She Again Will Be a Traveling "Guest" Artist, Appearing in the Principal Continental Cities, Instead of Allying Herself with One Institution

where in Canada and went to the Pacific Coast to spend her childhood. One art principle they agree upon is barefootedness, another is disdain of unnecessary drapery.

UNPUBLISHED violin compositions by Italians of the eighteenth century constituted the program of a somewhat unique recital given in London the other day by Alessandro Certani. Francesco Maria Veracini (1685-1750) led off with a sonata in B flat major, and was further represented by a sonata in A minor, following a work in the same form, C major, by Nicolo

Porpora (1686-1767). There was a Pastorale by Guiseppe Tartini (1692-1770), and the last group comprised a Largo and Allegro by Pietro Locatelli (1693-1764), an Adagio by Giuseppe Matteo Alberti (1685-1746), a Presto by Pietro Nardini (1722-1793).

The recitalist's accompanist was Alma Stenzel, a young American pianist who has played more abroad than in her own country.

WHAT'S in a name? or in the spelling of a name? Eugen d'Albert has changed the title of the new opera upon which he is now at work from "Izeyl" to "Iseyl," explaining this apparently insignificant alteration on the ground that the first form might occasion incorrect pro-

manuscripts of Bach, Haydn, Mozart and Beethoven, presented to the Kaiser by Ernst von Mendelssohn-Bartholdy, who had been given them by his father, Felix Mendelssohn-Bartholdy's brother Paul.

All the principal features of the collection are mentioned: A cantata and a volume of choral preludes by Bach; four symphonies, a concert piece for violin and a Mass by Haydn; the complete score of "Die Entführung aus dem Serail" and a sketch-book of Mozart's, and finally the following "Beethoveniana": the complete scores in the master's handwriting of three symphonies, the fourth, fifth and seventh, also the sextet, op. 20, the quintet in C major, op. 29, the great B major trio, op. 97, six string quartets—F major, op. 91, E flat major, op. 74, E flat major, op. 127, B flat major, op. 130, C sharp minor, op. 131, A minor, op. 132—three of which are in complete form. There are likewise the overture in E major and the first and second finales of "Fidelio," besides a comprehensive and highly interesting sketch-book.

To these the donator added, by way of full measure, the original draft of his illustrious uncle's violin concerto.

IN October Vienna will hold a Schubert Festival, the principal features of which will be a concert in the City Hall and a special service at St. Stephen's Dom, at which Schubert's Mass in C major will be performed. The theaters will produce plays in which the composer who has been called "the little Beethoven" will be represented; and finally there will be an excursion to the Höldrichsmühle, near Mödling, where the Müllerlieder were inspired.

DESPITE the unfavorable criticism passed upon "Madama Butterfly" in Berlin when it was first given at the Royal Opera there last Fall, it proved the best drawing card of the year, as during the season recently closed it was given twenty-eight times. "Aida," the old stand-by, its popularity undiminished by newer works of more sensational interest, ranked second to

(Continued on next page.)

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the number of performances, being sung twenty-seven times. "Salomé" had twenty-six hearings, against its last year's record of eighty.

The season's schedule shows that fifty-four operas by twenty-nine composers were mounted. Fourteen Germans were represented by twenty-nine works, nine Frenchmen by fourteen works, six Italians by eleven works. Of the 332 performances 178 were devoted to German works, ninety-four to Italian works, and sixty to French works. Of single composers Wagner headed the list with ten works and seventy-four performances, as follows: "Lohengrin," eleven times; "Tannhäuser," ten; "Der fliegende Holländer," nine; "Die Walküre," "Siegfried" and "Die Meistersinger," eight; "Götterdämmerung," six; "Rheingold" five; "Rienzi," two.

FERRUCCIO Busoni deserves credit for reaching his fortieth year without tempting fate with an opera. He now has succumbed, however, to the fever that seems to assail most pianist-composers with irresistible force sooner or later, and has named his first-born "Die Brautwahl." For inspiration he had recourse to Edgar Allan Poe, whose "The Assiguation" has been utilized as the basis for the libretto.

KING Edward and Queen Alexandra heard Eugenie and Virginie Sassard, the Texas girls who have made a specialty of duet-singing, at a musicale given at the Earl of Lonsdale's London house a fortnight ago. J. L. H.

UTAH SINGER HOME

Emma Lucy Gates Back from Berlin with Sembrich's Praise

SALT LAKE CITY, UTAH, July 20.—Emma Lucy Gates arrived home from Berlin last week, having come through from New York with hardly a stop. She will sail again for Germany about the middle of September, as she has a number of important engagements to fill in Berlin.

Miss Gates sang for Mme. Sembrich just before sailing and the words of praise and encouragement which the famous prima donna gave her were much appreciated.

JOHN POWELL HAS NOTABLE ANCESTRY

Virginia Pianist Now in London Is Descended from Queen Bess's Court Musician

LONDON, July 6.—John Powell, the young American pianist who made so favorable an impression at his first and second London concerts, gave a third recital at Æolian Hall a few days ago, when he played the following program:

Prelude and fugue, A minor.....Bach
Sonata, B flat minor (by request).....Liszt
Allegro de Concert, A major.....
Impromptu, G flat major.....Chopin
Nocturne, F sharp major.....
Valse, A flat major.....
Polonaise, A flat major.....
"Gnomesreigen".....Liszt
Staccato Etude.....Rubinstein

Mr. Powell was compelled to add an encore, though one would have thought that the great heat would have discouraged both artist and audience, and chose MacDowell's dainty "Schattentanz."

The press verdicts of his playing were couched in the same highly commendatory terms with which his two previous recitals were received.

This young Virginia pianist is proud of being a graduate of the University of Virginia, "Poe's University," and likewise of his ancestry. On his father's side he is descended from the Welsh king of King Alfred's time, Ap-Howell, from which the name Powell is derived. On his mother's side, one of his ancestors of the time of Queen Elizabeth, being a French Huguenot, fled to England, where he became court musician and was knighted by Elizabeth. This was one Sydney Lanier, whose son, Nicholas Lanier, was court composer to James and Charles I., and whose songs are still occasionally to be found on programs. His mother's family have been intensely musical for generations, hence it was not surprising to find John, as a mere baby, beginning to play.

Mr. Powell, who is just fresh from five years' study with Leschetizky, tells many anecdotes illustrating the eminent Vienna pedagogue's friendly intercourse with his pupils. On one occasion, on his return to Vienna from a visit to another city, Le-



JOHN POWELL IN LONDON

The Young Virginia Pianist Who Has Given Three Recitals in the English Metropolis This Season Is Here Represented with His Manager

schetizky gathered together a few favored pupils for an evening, entertaining them till 11 o'clock, when supper was served, with a brilliant flow of conversation and anecdotes. Upon such occasions they waited expectantly to see if the venerable teacher would play for them. This time he did not disappoint them, as at midnight he seated himself at the piano. At 5 in the morning he was still playing, and Mr. Powell declares that that will remain one of the most memorable nights of his life.

This young artist contends that technique is more a matter of mind than merely physical mechanism, pointing as proof to his own small, delicate-looking hands, which can scarcely stretch an octave and yet play octaves and chords with remarkable ease and velocity. He says that this fact became impressed upon him that

night as he watched the trembling, aged hands of his teacher, knotted and misshapen with rheumatism, as they are, disposing of difficulties as if they did not exist.

He gives another recital here, this time privately, at the Fuchs house in Regent's Park, on July 21. L. J. P.

LAST BOWERY CONCERT

Old New York Mission Building Crowded on Hot Night to Hear Boston Singer

The Bowery Mission weekly concerts, which generally run through the New York Winter season, were suspended somewhat earlier than usual this year, as the old building is to be destroyed, to make way for the approach to the new Manhattan Bridge. Unexpectedly permission was given for the building to remain standing during the Summer months, and the management then made arrangements for the appearance of Dorothy Temple, a Boston soprano, who had promised a recital to the men.

Though Miss Temple's recital was given on one of the recent hot evenings, the large hall was crowded to the doors. Among the most enjoyed of the numbers sung were "Rejoice Greatly," from "The Messiah;" "With Verdure Clad," from "The Creation;" Branders's "My Love Is Like a Red, Red Rose" and a little song entitled "Spring, the Sweet Spring," by the singer's mother, Mrs. H. Temple Brown.

The audience was composed of tired, hungry men, who listened eagerly and applauded as long as there seemed any possibility whatever of hearing extra numbers.

American Composer's Works in Europe

DRESDEN, July 6.—Word has been received here of the deep impression recently made in Baden-Baden by a number of compositions of A. Sieberg, the American composer, resident here. The Municipal Orchestra first played Mr. Sieberg's "Marche Nuptiale" at one of its regular concerts and afterwards his Concert Valse, "Harlequin Serenade" and "Fantaisie Dramatique." His "Washington Hymn" was scheduled for July 4. A. I.

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Metropolitan Stars Will Appear in Concert Under His Management

Ernest Goerlitz, former business manager of the Metropolitan Opera House, who has established a musical bureau and concert agency in New York City, this week announces that he will have the sole and exclusive right to make engagements for concerts, both public and private, for all the artists who are under contract with the Metropolitan Opera Company for operas and concerts.

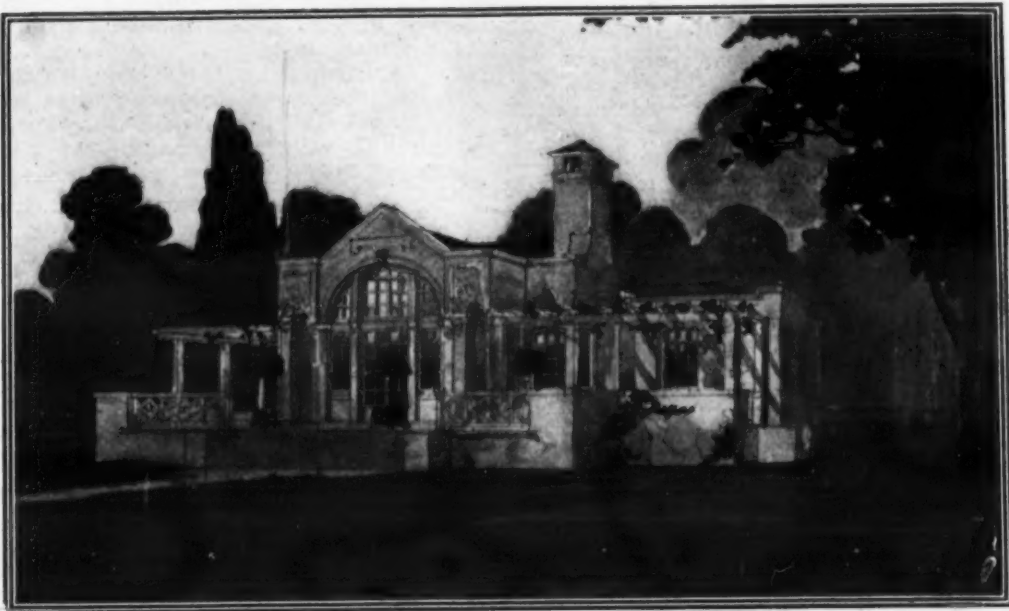
He states furthermore that he has been made the sole representative for all the engagements of Mme. Olive Fremstad, Mme. Marie Rappold, Mme. Josephine Jacoby and Giuseppe Campanari. His office will remain at the Metropolitan Opera House until September 1, when he will move to the Knabe Building, at Fifth avenue and Thirty-ninth street.

A partial list of artists of the Metropolitan Opera House who will be available for concert engagements is as follows: Sopranos—Emmy Destinn, Geraldine Farrar, Bertha Morena; mezzo-sopranos and contraltos—Marianne Flahaut, Maria Gay, Louise Homer; tenors—Alessandro Bonci, Karl Burrian, Enrico Caruso, Riccardo Martin, Giuseppe Tocchi; baritones—Pasquale Amato, Otto Goritz, Antonio Scotti; basses—Robert Blass, Adam Didur, Herbert Witherspoon, Allan C. Hinkley.

Composer Miersch Weds

WASHINGTON, July 20.—Paul Miersch, who is remembered here for his excellent work in the chamber trio—consisting of Messrs. Herman Rakemann, Henry Xander and himself—during the years 1887 to 1892, was recently married, and is now staying at the villa of Mrs. Miersch, on Staten Island. The couple will go to the Adirondacks later, and it is understood Mr. Miersch will devote himself to composition. Several of Mr. Miersch's compositions were performed by the Metropolitan Opera House Orchestra recently, under the direction of Mr. Hertz. Among his more pretentious works Mr. Miersch has written an Indian rhapsody for orchestra, based on themes from the music of the red men.

Begin Work on Administration Building of Mme. Nordica's Opera Festival House



MME. NORDICA'S ADMINISTRATION BUILDING

This illustration, used in "Musical America" through the courtesy of W. H. Orchard, the Architect Engaged by the Prima Donna, Shows the First of the Buildings to Be Erected at Harmon, N. Y.

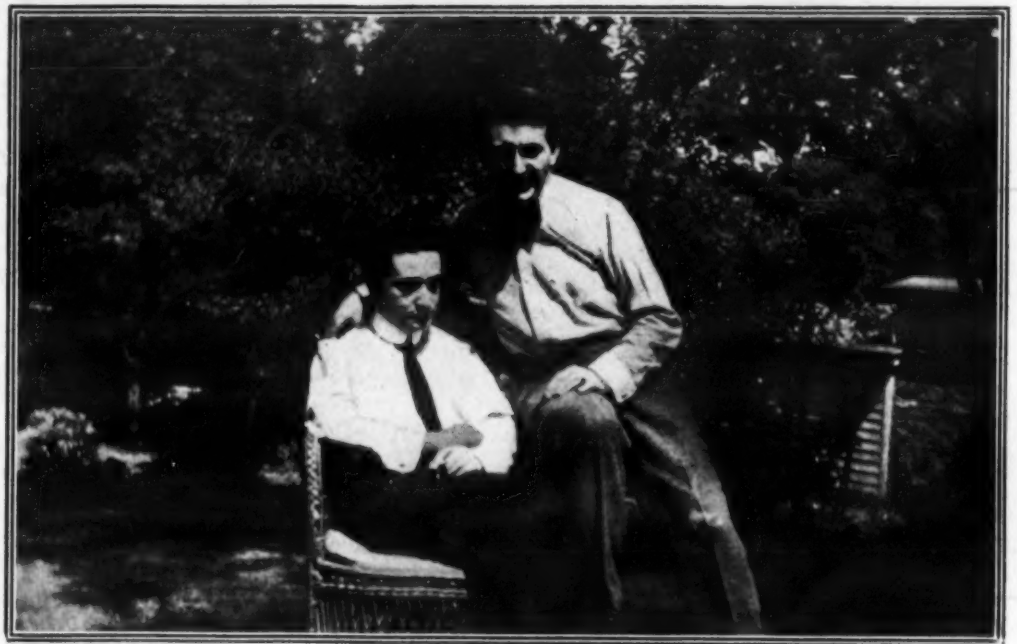
Active work has been begun on the plans for the administration building of the Lillian Nordica Festival house to be erected by the singer at Harmon-on-the-Hudson. This is the first of the group of handsome and artistic buildings that, fostered by the prima donna and three men and women of wealth and society, who are to constitute the board of managers and patrons, will go to make up a musical institution similar in every respect to the Wagner Festival house in Bayreuth, Bavaria, founded by Richard Wagner.

As soon as the administration building

at Harmon is completed Mme. Nordica will open it as a headquarters from which the work on other buildings will be directed by an executive staff now being gathered for the preliminary work in connection with the practical construction of the opera house and the buildings to be devoted to the teaching of music and voice culture.

The buildings will be grouped in a semi-circle at the very top of a high hill, where ample space has been reserved for a dormitory for both men and women, as well as a clubhouse, which will be an elaborate feature of the musical colony.

Composer and Librettist of a New Operetta, Photographed on Vacation



André Benoist on the Left and Thomas F. Fallon on the Right, from a Photograph Taken at Glen, Warren County, N. Y.

The accompanying photographic reproduction shows André Benoist, the pianist and composer, and his friend, Thomas F. Fallon, the librettist, on the latter's country home at Bryermere Park, Glen, Warren County, N. Y. Mr. Benoist has just returned from an enjoyable vacation spent there. Since the beginning of the Summer, in conjunction with Mr. Fallon, he has been at work on a new operetta, "The

Royal Peasants," which will be produced probably this coming season. Mr. Benoist has been engaged for the Autumn tour of Mme. Lillian Nordica, commencing October 7 and ending November 10, and expects to return to New York in time to oversee the rehearsals of his new opera. He has been informed that Albert Spalding, the American violinist who will tour America next season, will play one of his compositions.

May Mukle Celebrates the Fourth

In a private letter to one of May Mukle's many American friends she says: "My Fourth of July party went off awfully well. All sorts of nice people came, and liked it so much they simply wouldn't go. The Sassards sang and a very good new singer, Stanley Newman, also sang, and a girl flautist, by name Edith Penville, played. Everyone will be hearing about her soon. Also the Langley-Mukle Quartet played three idylls by the new English composer, Frank Bridge. (Perfectly beautiful little things; I have sent them to Maud Powell.) Then, of course, I played and Anne Ford accompanied. Pezze, my old master, was there. I told him I should come round and ask him to give me a few tips about playing. He was perfectly sweet, saying he could teach me nothing."

Englishman for "Merry Widow" Tour

Alfred G. Majilton, a member of the Majilton family that has been identified with the stage of England for the past two generations, arrived in New York this week, to play the rôle of Baron Popoff in one of Henry W. Savage's "Merry Widow" companies next season.

Miss Anderson to Play with Chaminade

Marguerite de Forest Anderson, the American flautist, has received a letter from Mme. Cecile Chaminade, asking her to appear at the latter's New York début on October 24.

CANADIAN AT COVENT GARDEN

Mme. Edvina, a de Reszke Pupil, Makes Début in "Faust" with Bonci

LONDON, July 16.—Mme. Edvina, a Canadian pupil of Jean de Reszke, who is known in private life as the Hon. Mrs. Edwards, sister-in-law of the Earl of Kensington, made her first appearance in public at Covent Garden last night as Marguerite in "Faust." Though extremely nervous, as was natural under the circumstances, and lacking in experience, she made a pleasing impression with her fresh, powerful soprano voice. She was accorded an encouraging reception, and the general tone of the critics' comments is favorable.

Alessandro Bonci, as Faust, sang beautifully; Mario Sammarco was a most satisfactory Valentine, while a new basso, Nivette by name, appeared as Mephistopheles. Queen Alexandra, the Princess Victoria and the Duke of Sparta were present.

Fort Wayne Has a Composer

FORT WAYNE, IND., July 20.—This city has a new composer in the person of Bernard F. Sprunger, who has recently published several songs and is working on an oratorio, "Revelations," to be published soon. Mr. Sprunger has also written for the piano, among his works being "An Ocean Symphony," "In Dreamland," "Alone," "Forsaken," "Springtime," "The Golden Necklace," "The Storm King" and "Te Deum."

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DATES NOW BOOKING

KING SIDES WITH MELBA

Edward Said to Favor Australian Diva in Feud Between Rival Stars

LONDON, July 20.—King Edward is reported to have taken sides in what is now commonly referred to as the Melba-Tetrazzini or the Tetrazzini-Melba feud and, as might have been expected in view of the favor Melba has long enjoyed at court, to have ranged himself on the side of the Australian diva. He has commented severely on Tetrazzini's refusal to participate in the Melba matinée, and has, it is said, intimated to the Australian that she will receive shortly the Royal Victorian Order as a mark of appreciation of her twenty years' services at Covent Garden.

Caruso, speaking to an American reporter, said the other day that the only reason he is not singing at Covent Garden this year is because the syndicate would not pay him his price. Zematello has been singing most of his rôles and establishing himself more firmly than ever in the favor of the public.

"THREE WEEKS" AS OPERA

Elinor Glyn Would Have Farrar or Garden in the Principal Rôle

PARIS, July 13.—The latest idea of Elinor Glyn, the English novelist, who recently passed a week in Paris searching for an actress to play the *Princess* in the American production of her "Three Weeks," is to have that novel made into an opera. While she would not entertain the idea of an American actress for the play, she has selected either Mary Garden or Geraldine Farrar for the opera.

Mrs. Glyn says she does not care to have the play set to music for two years, but that she will search for a composer soon and prefers Puccini.

"Strauss is too perverse," she said, "and Debussy too *art nouveau*. Puccini has red blood in his music, and is the composer I want for my work. I have been told that 'Three Weeks' will make a better opera than play."

Director Gregor Weds Denver Singer

BERLIN, July 18.—Della Rogers, a Denver, Col., girl who has been singing at various opera houses in Europe during the past four or five years, has become the bride of Hans Gregor, director of the Ber-

lin Komische Oper. After studying in Paris with La Grange, Miss Rogers made her début at the Cologne Opera; she then sang for several seasons in Riza, Russia. She expects now to retire from the professional stage.

DISCOVER A PRIMA DONNA

Jury of Paris Conservatory Contest Prophesy Great Future for Mlle. Raveau

PARIS, July 19.—The public competitions of the students of the Paris Conservatory of Music and Acting are now interesting the musical and theatrical worlds. The competitions held at the Opéra Comique up to the present have revealed nothing sensational except, perhaps, Mlle. Alice Raveau, to whom was unanimously awarded the first prize in comic opera.

This unanimity on the part of the jury is exceptional. M. Pierre Véber, after enumerating Mlle. Raveau's powers as a singer and actress, says she is destined for a brilliant future.

"Musical America" Article Helped Her

Dear Mr. Freund:—

Will you permit me to thank you for the very fine article about me in *MUSICAL AMERICA*? It has already been copied in several papers and has brought me into very special notice through your fine paper. I think it was many years ago that my old singing master, William Courtney, knew you and prophesied a great success for *MUSICAL AMERICA*, I hope he is not mistaken!

Again thanking you for your extreme courtesy.

FIELDING ROSELLE.

London, Eng., July 10.

Singer to Tour the World

Mme. Geneva Johnstone-Bishop, the Los Angeles soprano, is to tour the world with Josephine C. Locke, an art critic and lecturer. Mme. Bishop's season opens early in October with recitals through the West en-route to the Coast, Honolulu and Japan, returning to Panama in March, and sailing for Europe early in June. Florence Johnson, a California accompanist, and Elizabeth Knudson, who will manage the tour, accompany Miss Locke and Mme. Johnstone-Bishop.

Lillian Blauvelt, the soprano, is now in England, filling concert engagements.

GRIESENBECK GOES ABROAD

Talented Young Violinist Will Study in Berlin with Henri Marteau



ROBERT B. GRIESENBECK

He Has Been a Pupil of Schradieck in Brooklyn for Three Years and Has Gone to Berlin to Study Further with Marteau

Robert B. Griesenbeck, who has been considered one of the most promising young violinists in metropolitan music circles, sailed recently on the *Prinz Friedrich Wilhelm* to continue his studies in Europe.

Mr. Griesenbeck, who is but twenty-one years old, has been a pupil of Schradieck in Brooklyn for the past three years, during which time he has attracted the attention of many musicians by the rapid progress he has made and the natural endowments he has revealed. While abroad he will study in Berlin with Henri Marteau, at the Royal High School of Music, Charlottenburg.

When Adela Verne, the English pianist who makes her first tour of the Eastern States next season, was fourteen she played for Paderewski, who was so impressed by her gifts that only an American tour prevented him from taking her as a pupil. He predicted a splendid career for her and urged that she be not presented in concert until she was no longer a prodigy but an artist. The late Clara Schumann, while teach-

ing her sister, Mathilda Verne, was the first to volunteer to undertake her training, on hearing her play at the age of six, but at that time the child was not strong enough physically for the work.

HOWLAND'S OPERA AGAIN

Trieste Hears, "Sarrona" with Two Americans in the Cast

TRIESTE, July 15.—Legrand Howland's American grand opera, "Sarrona," was produced here last week, winning a marked success. The *Piccolo* states: "The success equalled that of last year. There was heavy applause and recalls after the first scene; the same after the duet, and at the finale of the opera both the composer and artist (the leading rôles were sung by two American prima donnas—Miss Harwas and Miss Cain, both of Portland) were called some four times before the curtain."

Among those present were the American and English Consuls, the Greek Vice-Consul-General, the sons of the president of the Austrian Lloyds, while the leading critics of the *Piccolo*, *Gazzettino*, *Indipendenza*, etc., were present.

The Art of Organ Grinding

While the organ grinder ate the thickly buttered slice of bread on the back porch, the Summer resident who had provided the repast amused herself by trying to turn the crank of the organ steadily.

"It must be quite difficult to turn the crank in such excellent time as you do?" she said at last.

"No hard, if you no hava da monk," replied the organ grinder, with a melancholy smile. "Turna da crank, keepa da time and watcha da monk—dat taka da arteest!"—*Youths Companion*.

Nellie Melba admits that she has her full share of the superstitions which follow the prima donna. "For one thing," she says, "I cannot bear peacock feathers, and if any visitor comes to see me wearing one of these monstrosities it makes me positively shudder. Brrr! Then I have an instinctive dread of being photographed in the costume of a part in which I have not previously appeared; I think this is always unlucky."

Mizzi Fink, of Frankfort-on-Main, has been engaged for soubrette rôles at the Berlin Royal Opera.

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KREISLER, HIS VIOLIN AND A MEXICAN BREEZE



The Accompanying Photograph of Fritz Kreisler, the Eminent Violinist, Was Taken During His Recent Visit to Mexico—Mr. Kreisler Is at Present in Europe, Where He Is Resting After the Strain of His American Tour Last Season

PITTSBURG'S MOZART CLUB IS ENTERTAINED

Luigi von Kunits Plays Violin Solos and Society Sings at Country Club of Sewickley

PITTSBURG, PA., July 20.—Nearly sixty prominent members of the Mozart Club were entertained at dinner last week by the Country Club of Sewickley, one of the most fashionable clubs in Western Pennsylvania. During the evening the club gave a musicale, assisted by Luigi von Kunits, violinist, who played the Raff "Cavatine" and a Scotch lullaby of his own. The club also sang a number of selections, among them "Moonlight," by Eaton Fanning; a serenade by W. H. Neidlinger; "You Stole My Love," Walter MacFarren; "Come Over the Sea," W. G. Wood; "Salamaleikum," from the "Barber of Bagdad," by Peter Cornelius; "All Through the Night," an old Welsh song harmonized by Frank Damrosch, and a Swabian folksong, "Come, Dorothy, Come." In addition to these numbers several of the club's most prominent soloists contributed numbers.

Conductor James P. McCollum directed the singing of the club in the usual admirable manner. Most of the Sewickley Club members were present, and the singing was greatly enjoyed by everybody.

A reception probably will be given in the near future for Mrs. C. L. Magee, by members of the Tuesday Musical Club, founded by Mrs. Magee. The latter recently came to Pittsburgh from Rome to attend the unveiling of a monument erected in Schenley Park, in honor of her illustrious husband, one of Pittsburgh's bene-

factors. A reception was being arranged by Mrs. Charles B. McLean, but has been called off for the present. Mrs. Magee's home in Forbes street was used for years as the meeting place of the club, and its members are anxious to in some way honor her. The club has lately been meeting in the ballroom of the Hotel Schenley and in the German Club.

E. C.

DIRECTOR KELBE RESIGNS

Conductor of Milwaukee Liedertafel Will Sever Relations with Chorus in Fall

MILWAUKEE, WIS., July 20.—Theodore Kelbe, prominent musical director of Milwaukee, has announced his decision to resign his leadership of the Milwaukee Liedertafel, to take effect on October 1. Rumor has it that the resignation is due to a conflict of his opinion with that of others in the organization, but Mr. Kelbe refuses to discuss the subject.

Mr. Kelbe was director of the Nordwestlicher Sängerbund, and at the present time is also director of the United German Singers of Milwaukee. His excellent work as director of the Sängerbund has always been the subject of much favorable comment, and his direction of the Liedertafel golden jubilee concert recently excited great praise from critics everywhere.

Mr. Kelbe's plans have not been definitely decided as yet, but it is said that the well-known director will remain in Milwaukee.

M. N. S.

Dr. Mason Made Epigrams

[Daniel Hervey in the Newark Call.]

The late Dr. William Mason was not only a fine musician, but was also an acute observer of affairs and a maker of epi-

grams. In 1884, when the term "Mugwump" was commonly heard, Dr. Mason and some friends were together in a New York hotel and some one asked: "What is a Mugwump, anyhow?" Dr. Mason replied, slowly and calmly: "A Mugwump is one who, when he looks into a mirror, sees there reflected the wisdom of the whole world."

It was said of Dr. Mason that he was one of the few church organists who were unable to play the congregation out after the service was over. While he was organist of the Orange Valley Congregational Church the congregation remained until he had entirely finished the concluding "voluntary," which was usually a well selected and well played composition.

HONOR FOR TALI ESEN MORGAN

Ocean Grove Forces Will Give Him a Testimonial Concert in August

OCEAN GROVE, N. J., July 25.—The Ocean Grove Association has announced that on Saturday evening, August 15, it, with the Ocean Grove Chorus and the Ocean Grove Orchestra, the New York Festival Chorus and the Baptist Temple Choir of Brooklyn, will tender a testimonial concert to Tali ESEN Morgan, the musical director. Since Mr. Morgan is also a 32 degree Mason it is entirely probable that many Masons will be present and assist in the testimonial.

Mr. Morgan has been musical director at Ocean Grove for many years, and has besides this proven a big factor in the choral development of music in New York and Brooklyn, and it has seemed wise to the committee in charge that this year some appreciation should be shown of Mr. Morgan's self-sacrificing work. The plans of the committee promise to make this one of the most noteworthy testimonial concerts ever given in the East, and it is expected that the Auditorium will not hold more than half of Mr. Morgan's friends. Every musician who knows Mr. Morgan will join in hearty congratulations to him over his success in his work. It is also a noteworthy sign to observe a religious organization, as the Ocean Grove Camp-meeting Association is, joining in a testimonial to a musician.

A. L. J.

GEBHARD IN THE MOUNTAINS

Eminent Pianist Composes New "Caprice" During His Vacation

BOSTON, July 20.—Heinrich Gebhard, the distinguished pianist, left Medfield, Mass., yesterday, where he has been for the past few weeks on his way to Jefferson, White Mountains. While at Medfield Mr. Gebhard composed a new "Caprice" for pianoforte, which will undoubtedly be heard at some of his recitals during his forthcoming tour.

"Gebhard's dates are being booked with enthusiasm, and musical organizations seem interested in engaging the services of this altogether satisfying artist," said Henry L. Mason to-day.

N. Y. Süsskind, the well-known German composer of songs who has been winning favor with his last song, "Verlass mich nicht," and grandfather of Alvin and Sadye Rosenzweig, who have distinguished themselves as violinists, is spending his vacation in Baden-Baden, and will return to Hamburg in August.

HEAD OF BOSTON "CHILD GARDEN" SCHOOL OF MUSIC



JOSEPHINE A. JONES

From a Photograph Taken in the Grounds of Her Home at Dorchester, Mass.

Boston, July 10.—The accompanying illustration shows Josephine A. Jones, the successful head of the Child Garden Music School, of this city. Miss Jones is seen standing in the garden, which forms a part of the beautiful grounds at her home in Dorchester. She sailed for Europe on the *Devonia* last week, and will be gone until the middle of November. During her European trip she will visit England, Scotland, France, Germany, Switzerland and Italy. Her studio will be open more or less during the Summer, and will be in charge of Miss Wier, one of her assistants. Miss Jones's head assistant has gone to Berlin for a year.

The normal department of Miss Jones's school is one of the most important, and there are now several hundred pupils of hers teaching her method in their own child garden schools. One of the most successful of her pupils is Mrs. Charles Glazbrook, of Laredo, Tex., who took up her study in the normal department entirely by correspondence.

The registration for Miss Jones's school for next season indicates that it will be one of her most successful years.

D. L. L.

A number of the piano pupils of Metta M. Libis, of Warsaw, Ind., were heard in a piano recital on Saturday, July 11. Those who played were Ruth Thompson, Cashel Crawford, Emeline Fane Berlin, Hadyn Owens and Irene Kuhn. This was supplemented by a piano recital given by Charles E. Watt of the Chicago Piano College.

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Paderewski in Idaho

Outside was the snow-capped mountains,
grim in the starry night,
And the irrigation ditches a-runnin' to
left and right,
Makin' the desert blossom and drivin' the
sage-brush out,
And plantin' homes and happiness and lit-
tle children about.
And inside the lights was shinin', the little
theater gay—
The boys had hustled to fill it and make
the audience pay
For a big man like Paderewski who never
had come before,
And we wanted to give him a welcome and
show him an open door.

Well, the ladies, you ought to 've seen
'em, rigged out in their very best—
Blue hats and pink kimonos—my, how
them girls was dressed!
And some of the boys wore dress suits
they owed, or maybe hired.
And some looked stiff as sage-brush, and
some like a mule that's mired;
But some of 'em knew the riggin' of just
this kind of a ship,
And some of 'em had traveled, and they
didn't make no slip.

Then in come Mr. Paderewski, a-wearin'
the durned hair
That ever I saw on a feller, but shucks!
I didn't care
What kind of hair he sported when he
set and begun to play,
With a kind of a lorn expression that
looked like it come to stay.
He played more kinds of music than ever
I heard, I swear;
Sometimes 'twas soft like a mother a-
strokin' her baby's hair,
Sometimes it got so loud, and he hit and
fretted and fussed
Till I thought he'd break his fingers, or
the durned piano would bust.
Then suddenly down he'd drop it as soft
as a summer rain,
And just as I fell a-dozin' he'd start a-
bangin' again.

Well, I tell you our folks all liked him—
they did, for sure, and he bowed
And bowed and bowed when they clapped
him, and thanked the whole blamed
crowd
By playin' some extra pieces that drove the
girls half wild.
And sounded like little dances iust meant
to play to a child.
But the last piece on the program! yes,
that was the one for me—
They call it some kind of a hungry, what
is it—uh—rhapsody.
Hungry! You bet it was, and it ramped
all around that night
And ate up the whole piano and every-
thing else in sight.

And when that man had finished there was
just a minute's pause,
And then you ought to 've heard it, some
real old Western applause;
And the boys yelled out in meetin' and
didn't care if they did,
And Mr. Paderewski liked it and bobbed
like a kettle lid,
With his gol-durned hair a-flyin' and his
swallow-tail on the go.
And that's the way we welcomed Paderew-
ski to Idaho!
—Louise Morgan Sill in *Harper's Weekly*

Washington Musical Art Election

WASHINGTON, D. C., July 21.—The Mus-
ical Art Society held its annual meeting
last Wednesday at the piano store of D. G.
Pfeiffer, when last year's officers, consisting
of Otto Leubkert, president; D. G. Pfeif-
fer, vice-president; Eugene E. Stevens, sec-
retary, and Appleton T. Clark, Jr., treas-
urer, were reelected for the ensuing year.
The position of conductor was not filled,
but probably will be next October. Al-
though the Musical Art Society's recent
MacDowell concert was a financial loss, the
society sent a contribution of \$50 to the
MacDowell fund.

New Compositions Published

Irwin F. Randolph, the New York pian-
ist and teacher, is the composer of an at-
tractive *salon* piece, entitled "Mignonette,"
that has just been published by Luckhardt
& Belder, of New York. The composition,
which is dedicated to Mr. Randolph's
teacher, Miguel Castellanos, commends it-
self to those in search of readily enjoy-
able music of fluent melodic outline.

Another new publication is the song,
"If I Have Not You," issued by the S.
Brainard's Sons Co. Both words and mu-
sic are by Grace L. Hosmer.

A Singer's High Ideals

Glacia Calla, who sang at Red Bank,
N. J., on Tuesday, said on Monday that
she intended continuing her concert tour
until she has made enough money to go
to France and prosecute her husband, Paul
Roy, accused of having killed her brother
last January, in their home at Newington,
N. H. She plans to go to France in Octo-
ber, when the trial is to come up.

Miss Swickard's Church Engagements

Josephine Swickard, the concert soprano,
is engaged as soloist at Calvary M. E.
Church, New York, during July. Miss
Swickard will also sing for the month of
August at Calvary M. E. Church, East
Orange, N. J.

Berlioz's "Benvenuto Cellini" will be re-
vived at the Vienna Court Opera next sea-
son.

**Señor James Nuno**

BUFFALO, July 20.—Señor James Nuno,
the man who wrote the Mexican national
hymn by order of Santa Anna in 1854 and
lived in poverty and want until the Mex-
ican Government rewarded him in 1901,
died on Saturday at Bay Side, L. I., com-
fortable in the last years of his life by the
tardy reward which he enjoyed so shortly.
His body was brought here for burial to-
day.

Señor Nuno came to Buffalo shortly af-
ter 1856, when he was forced to leave Mex-
ico because of the internal revolutions and
his connection with the Government two
years before, when Santa Anna, in the
zenith of his power decided that Mexico
should have a national anthem of her own,
and all the poets and bards of the country
submitted compositions. Nuno's was ac-
cepted. Santa Anna had met Nuno in Cuba
in 1851. Nuno was there for the Spanish
Government as master of its military
bands, and when Santa Anna went to
Mexico he took Nuno in a similar position.

Once in 1864 Nuno returned to Mexico,
but the republic was in upheaval and he
came away again. The republic had never
even thanked him for his hymn. Events
in Santa Anna's destiny prevented him
from doing so, and Nuno went unrewarded,
seeking a living in Buffalo by teaching
music modestly and never speaking of his
achievements in Mexico.

When the Pan-American Exposition
opened in 1891 Capt. Hernandez came as
Military Attaché representing President
Diaz. He met Señor Nuno by accident
and determined to start some agitation to
reward him.

El Plus, a newspaper published in Mex-
ico City, took up the cause of the poor
composer and proposed a tour of Mexico
for him.

There were national salutes from fort-
resses by order of President Diaz, choruses
of children sang his anthem, and in Mex-
ico City he was crowned with a golden
chaplet by the populace. There he laid
flowers on the grave of Bacanagra, who
had written the words to his anthem. The
city of Pueblo presented to him a silver
medal at a municipal reception, and he
returned to Buffalo the most talked of

man of the day, comparatively rich in
presents and popular subscriptions which
were presented to him.

Señor Nuno had a wife and a daughter.
His home was here, but he had been on
Long Island for the Summer.

C. Dorsey Waters

BALTIMORE, July 20.—C. Dorsey Waters,
for many years the leader at the city park
band concerts, died Monday morning at
St. Agnes' Hospital, where he had been ill
a little more than a week. Death re-
sulted from Bright's disease, complicated
with nervous breakdown.

He had led a concert the evening of
July 3, at which time his weakness was
so pronounced as to alarm the members
of his orchestra. The next day his trou-
ble was diagnosed as Bright's disease, and
he was at once removed to the hospital,
where it was recognized that his recovery
was impossible.

No man has done as much as Mr. Wat-
ers to familiarize the local public with
the scores of good musical compositions.
Especially on Sunday afternoons, when the
park concerts were listened to by thou-
sands, did Mr. Waters insist on giving the
people sacred music from standard
works of artistic merit.

Ernest Schelling's Father Dies

ATLANTIC CITY, N. J., July 20.—A cable
despatch was received last week at the
home of Ernest Schelling's sister, announc-
ing the death of the pianist's father in
Switzerland. He had been a teacher of
music in Philadelphia years ago. Mr.
Schelling, who is in Europe, attended his
father's funeral. Felix Schelling, another
son, is a member of the faculty of the Uni-
versity of Pennsylvania and an authority
on English literature. L. J. K. F.

Baron de Ferenczy.

Baron Karoly Tomasowzky de Ferenczy,
widely known in Europe and this country
as a maker of violins, and credited by ex-
perts with having rediscovered the Cre-
monese varnish, died early this week at Far
Rockaway from diabetes, from which he
had long suffered. He was forty-eight
years old, and is survived by a widow and
one daughter, Alvina. To this daughter,
a violin maker of ability, he gave the secret
of the Cremonese varnish on his deathbed.

Frederick L. O. Roahrig

PASADENA, CAL., July 20.—Frederick
Lewis Otter Roahrig, A.M., Ph.D., M.D.,
a noted Orientalist, philologist, educator
and composer, died last week, aged sixty-
nine years. He was a graduate of Halle
College, Leipsic, and was at one time am-
bassador from Prussia at Constantinople
and a lecturer in Cornell and Stanford
universities.

Hugo V. Starler

SCRANTON, PA., July 20.—Hugo V. Star-
ler, for the past thirty-five years at the
head of the musical department of the
Wyoming Seminary, at Kingston, was
stricken with paralysis while visiting his
daughter, Mrs. L. C. Darte, at her Sum-
mer home at Tobyhanna, Friday, and died
in a short time.

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MUSIC IN PHILADELPHIA

Hammerstein's New Opera House Now Nearing Completion—Novel Features of the Building—Music Festival at Willow Grove

PHILADELPHIA, July 20.—The new Philadelphia Opera House is expected to be completed to the roof by August 1, according to Arthur Hammerstein, son of the impresario. He declares that it will positively be opened by November 17.

Subscription blanks for the boxes were sent out last Thursday, the circulars being signed by a committee of music lovers, consisting of C. Hartman Kuhn, Francis E. Bond, Alexander Van Rensselaer, Andrew Wheeler, Jr., and G. Heide Norris. The boxes will cost \$4,000 each for the season, or \$8 a seat, and when they are all taken the holders will have paid \$112,000. It is predicted that not a seat in the house will be left by the opening night. Notwithstanding that many of those who are noted as patrons of grand opera are out of the city for the Summer, the subscriptions have been most gratifying.

A private parlor and reception room will adjoin the back of each box. They will be used for entertaining between the acts. Besides the small private parlors, there will be a large parlor for the common use of all box holders. Another privilege that will increase the value of the boxes is that the holders will be at liberty to sublet in any way they may desire. The only limitation upon the original subscription is that it should be for the entire opera season.

At the monster meeting of young people at Willow Grove last Thursday, on the occasion of the annual Christian Endeavor reunion, 400 singers, members of Junior Christian Endeavor Societies of numerous local churches, sang Gabriel's cantata, "A Day in the Woods," at the afternoon concert. They were directed by H. C. Lincoln, who came into prominence among church singers during the recent revivals here, and received hearty applause for their excellent rendition. Particularly interesting was the solo, "Grandma's Song," by Marguerite Bastian, who wore the garb of an old woman. Other girls in gypsies' costumes, the boys' chorus in a bean-bag drill and the scarf drill by a chorus of young women were novel features in the presentation of the cantata.

NORDICA FOR MILWAUKEE

Arion Club Arranges Also for Performance of "The Children's Crusade"

MILWAUKEE, July 21.—The board of directors of the Arion Musical Club have closed a deal which enables the Arions to bring to Milwaukee Mme. Nordica and to make a production of "The Children's Crusade," the most pretentious work the club has ever attempted. The contract with the Hippodrome management permits the Arion Club to transform the interior for their monster concerts, and the club's architect will arrange seating capacity of 4,000, which will permit Mme. Nordica and "The Children's Crusade" to be seen and heard at a popular scale of prices. The Arion's season course will also include one concert by David Bispham in the Pabst Theater, but the two big concerts of the course will be given in the Hippodrome.

The Arion season this year will open on Tuesday evening, November 10, when Mme. Nordica will be the star in an elaborate program.

The singing of the cantata was preceded by Weber's Festal Overture by Herbert's Orchestra. The musical festival in the evening was by the Senior Endeavor Chorus—the cantata, "The Shepherd King," by Hall. The chorus was directed by Mr. Lincoln, with Jennie F. Budd at the piano, and was accompanied by Victor Herbert's Orchestra. The orchestra rendered Mendelssohn's "Wedding March" by request. The cantata soloists were Abbie R. Keely, of Calvary M. E. Church; Elsie Baker Linn, of Bethlehem Presbyterian Church; Frances L. Elliott, of Narberth Baptist Church; Albert Lee Tasker, of the Church of the Holy Communion, and Dr. G. Conquest Anthony, of St. Stephens's Church.

Leaders of the minority party in the Fourth Reformed Presbyterian Church are considering the advisability of again carrying their factional troubles into court. They desire to make a test case of the organ music, which the majority faction insists upon having at the services. The contention of the minority is that instrumental music has no place in the worship of the Reformed Presbyterian Church. The other side declares that there is no rule in the church against instrumental music.

S. E. E.

APOLLO CLUB IN WINONA

Chicago Singers Take Special Train to Give Oratorio Concerts There

WINONA LAKE, IND., July 20.—The Chicago Apollo Club, to the number of 350, sang "The Messiah" here last week. The soloists were Mrs. Ruby Ledward, Jessie Lynde Hopkins, Garnett Hedger and Arthur Middleton, all of Chicago. Mendelssohn's "Hymn of Praise" was given a remarkably strong reading on the following night, and solos were added to the program by Mr. Middleton and Miss Hopkins, "The Star-spangled Banner" and "The Heavens Are Telling," from "The Creation," also being given. The club traveled in a special train, and was accompanied by the director, Harrison Wild, and by Arthur Dunham, organist, and Calvin Lambert, pianist.

C. E. W.

Death of Baltimore Director

BALTIMORE, July 20.—William Wright, seventy-nine years old, one of the oldest musical directors in Baltimore, died yesterday at the home of his daughter, Mrs. Richard Owens, No. 107 South Ann street. Mr. Wright is survived by one son and five daughters.

Karoline Prukner, at one time a celebrated opera singer in Hanover, Germany, is dead in Vienna at the age of eighty-three.

BASSO AND TENOR ON AUTO TOUR



RALPH OSBORNE AND CLARENCE B. SHIRLEY

Ralph Osborne, the well-known basso, is spending most of his Summer vacation autoing about New England. The accompanying photographic reproduction showing Mr. Osborne on the left and Clarence B. Shirley, the Boston tenor, trying to pump air into a leaky tire, illustrates one of the drawbacks of their tours. Mr. Osborne's Summer will be varied between the sea at Gloucester and the mountain region at Lake Winnepiscaukee, N. H. Both Mr. Osborne and Mr. Shirley are soloists at the Trinity Church in Boston.

LOUISVILLE MUSICIANS PLAN MAY FESTIVAL

"Aida" to Be Given in Concert Form and Three Choral Works to Be Presented

LOUISVILLE, July 20.—The choral features for the big music festival, which will be held at the Armory next Spring under the auspices of the May Music Festival Society, were definitely decided last week and approved by the executive committee of the society.

In keeping with the promises made the public some time ago, they will differ widely from anything ever produced in a festival in this section of the country. For months the music committee has had under consideration a score or more of modern works and choral novelties, with a view to meeting the demands of both the chorus and the public, and the members believe that they have solved the problem in the selections made.

The selections consist of one grand opera and three choral works of the most modern type. As announced early in the Winter, the opera "Aida" will be produced in concert form after the arrangements by leading conductors who gave it with such great success last season.

The other three works are S. Coleridge-Taylor's "Death of Minnehaha," the "Pied Piper of Hamelin," by Sir C. Hubert Parry, the noted English composer, and "The Bride of Dunkerron," by Henry Smart. The first two will be sung the first evening and the last in the closing concert.

So far the orchestra and soloists have not been engaged, the committee believing that utmost discretion should be exercised in this particular, and that every effort should be put forth to secure the best that will be available, as there are to be five performances, three evenings and two matinées.

Mary Garden's French Causes Laugh

PARIS, July 18.—Notwithstanding her admirable French accent and her familiarity with the language, Mary Garden's command of French is not yet infallible. There is a French phrase, "a droll sort of pistol," used to describe a person as a queer character. Miss Garden had a passing quarrel with Claude Debussy, the composer of "Pelléas et Mélisande," and was giving her momentary opinion of him to some French friends the other day.

"In fact, he's a droll sort of revolver," she concluded.

Her friends laughed, and said: "Droll sort of a pistol, you mean."

"Well," said Miss Garden, smiling agreeably, "I knew it was some sort of firearm."

Detroit Pianist Weds Abroad

DETROIT, MICH., July 20.—At the wedding of Lewis Loomis Richards, on July 11, in the city of Brussels, an elaborate musical program was rendered by celebrated artists, including De Greef (pianist), Chickboro (violinist), De Clery, from the Brussels Opéra, and Clement, from the Opéra in Paris. Mr. Richards will bring his bride back to Detroit when he comes in September to take up his duties as teacher of piano at the Ganapol Music Studio.

Bertram Schwahn in Ocean Grove

Bertram Schwahn, the New York baritone, appeared with great success as assisting soloist at the opening organ recital of Mark Andrews in the Auditorium at Ocean Grove, N. J., on July 7.

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Julia Waixel, the New York accompanist, will spend the Summer in Chicago.

Mark Andrews, the organist, sailed for Europe last week, to join Mrs. Andrews. They will not return before late in the Autumn.

Florence Pettigrew, a former Chicago contralto, will go abroad in the Fall, for study in Berlin. She has been studying in New York the past Winter.

John Philip Sousa, the composer and director, was among the contestants at the amateur and professional trap shooting match at Wellington, Mass., last week.

The pupils of Elma Weller, of Portland, Ore., were recently heard in two piano recitals at the First Baptist Church. Eleanor Colony and Mrs. Charles Huelat, sopranos, assisted.

Kathleen Shippen, pianist, is spending the Summer abroad. Miss Shippen was formerly a pupil of William H. Sherwood in Chicago, but now teaches music in New York City.

The pianists for the Theodore Thomas Orchestra so far engaged include Fannie Bloomfield-Zeisler, Ignace Paderewski (if he comes to America), Emil Sauer and Katharine Goodson.

Mrs. Hunt McKee, director of the Washington Branch of the Ogden Crane School of Opera, has announced her intention of giving several operas next Winter and will shortly begin rehearsals.

John B. Bovello is attracting attention with his Greater Washington band at Luna Park, Washington, D. C. The director of this organization is preparing for several local concerts next season.

Mr. and Mrs. Ernest Kroeger have left St. Louis for a brief visit to England and Paris. While in Europe Mr. Kroeger will look over new music in the London and Paris publishing houses.

Charles Anthony, the pianist, for some time in the faculty of the piano department of the Indianapolis Conservatory of Music, will return to Boston next season to settle there as a teacher.

Geraldine Morgan, well known as a violinist, is to take up concert work again next season under the direction of Loudon Charlton. She has played with success both in Europe and America.

Mrs. William Keyes Miller is filling an engagement at Atlantic City, where she is giving weekly vocal recitals in the Maryland House. Later she will go to Newark, N. Y., and make a tour with Victor's band.

Jesse May Perkins, fifteen years old, who is said to be a remarkably talented violinist, is attracting attention in Birmingham, Ala., where she is visiting Judge and Mrs. J. C. Carmichael. Her home is in Selma, Ala.

Laura T. MacCliney, of No. 741 Putnam avenue, Brooklyn, committed suicide last Saturday. Nervous prostration, caused

by too close application to her musical studies, is believed to be the cause of her act.

Mrs. Grace Dyer Knight, one of the well-known vocal teachers of Washington, D. C., is sojourning in Boston for the Summer. When she returns in the Fall she will have her studio in conjunction with Sallie Mason.

Under the direction of Mrs. M. G. Ritchie and Mrs. W. A. Bradshaw, of San Francisco, a musicale was recently given at the Church of the Messiah, and the money realized will be devoted to furnishing the new chapel about to be erected.

Alfred F. Wands, the Cleveland, O., manager of musical artists, announces an excellent list of musicians for the forthcoming season. Besides having artists under his exclusive management, he works in conjunction with Manager W. S. Bigelow, Jr., of Boston.

Alan Burleigh, of No. 31 Braemore road, Montclair, N. J., is a promising young tenor, who has just come to that town. His uncle, Sig. Tesseman, tenor, is at present singing at Covent Garden, London. Mr. Burleigh sings in St. James Church, Upper Montclair.

The first of the great musical events of the 1908 season at Chautauqua, N. Y., is the presentation of Mendelssohn's oratorio "Elijah" on the evening of Friday, July 24. This will be presented by the orchestra and organ in conjunction with the Chautauqua choir and soloists for July.

Glacia Calla began her concert tour in Red Bank, N. J., last week. She was greeted by a large audience and received considerable applause. She sang some of Micaela's songs from "Carmen" in the first part, and in the second gave Marguerite's part in the garden scene from "Faust."

Johannes Miersch, the violinist, who spent a season in Washington, and who was called from that city to take charge of the Indianapolis Symphony Orchestra, was in New York City recently, stopping on his way to Stanford, N. Y. Mr. Miersch will spend the remainder of July and August in the Catskills.

A party of five musicians and entertainers from Washington, D. C., under the direction of Walter Holt, will sail from New York July 28 for Panama, where they will give six or eight concerts along the canal zone in connection with the international Y. M. C. A. They will leave Colon, Panama, August 15, and arrive home a week later.

Ray G. Edwards, of Boston, with Mary S. Talbot at the piano, gave a violin recital at the Eirenon, Green Acre, Eliot, Me., on Wednesday, July 8. Chopin and Bach selections comprised the greater part of the program, but the last two numbers were by Mr. Edwards himself, and one, a Reverie, was dedicated to Green Acre and its founder, Miss Farmer.

Mme. Fritz Scheff accepted the invitation last week of C. L. Benedict of Cedarhurst, L. I., his wife, and daughter to

dinner at the Hotel Knickerbocker, New York, and a theater party at the Casino afterward. Mme. Scheff's little outing cost her dear, for some time in the evening the prima donna lost from her gown a diamond pendant she values at \$1,500.

Frances E. Clark, supervisor of music with Milwaukee public schools and president of the music department of the National Educational Association, delivered an address at the recent N. E. A. convention in Cleveland, O., in which she discussed the possibilities of the child voice in mass chorus and the study of better things than have hitherto been thought deterrent to the immature voice.

Christine Miller, the Pittsburg contralto, will sing at the Eastern Central Sängersfest, to be held at Canton, O., August 11, 12 and 13. Miss Miller's plans for next season are well under way, and many important reengagements are already booked. She has just signed with the Chicago Apollo Club to sing the contralto part in the Bach B Minor Mass on April 5—her third appearance with this society.

Geraldine Morgan, whose prospective return to professional work, under Loudon Charlton's direction, has aroused widespread interest among the brilliant violinist's many admirers, has been engaged to assist David Bispham in Bar Harbor August 22, when a concert and a performance of "Adelaide" will be given in Fine Arts Hall. Miss Morgan plans to give a series of three New York recitals in the course of the coming season.

The Indiana Music Teachers' Association will hold its annual meeting in Lafayette on June 29 and 30 and July 1 and 2, 1909, and the work of building a program is now under way. The music teachers of Indiana are not strangers in Lafayette. They met in Trinity Church in 1889, and in St. Paul's Church in 1898. The latter convention was the first that introduced the festival feature. They expect to return to the Star City next year five hundred strong.

The Central Choral Association, to be under the direction of Milton R. Harris, in Chicago, is an organization created for the purpose of making a study of the best in choral music, especially on the works adapted for church uses. The members of this association are made up of students of Milton R. Harris, but outsiders will be allowed to join. Several concerts will be given during each season. The secretary of the club is A. G. Swanson, No. 403 Kimball Hall, Chicago.

The Flonzaley Quartet, whose members are now hard at work with daily practice in Lausanne, Switzerland, will play about forty engagements in Europe before returning to this country, about Christmas time. The Flonzaleys plan to start on tour the last of September, their first concert being booked in Lausanne. Their season in America promises to be one of exceptional activity, and already a number of important engagements have been secured by their manager, Loudon Charlton.

Mr. and Mrs. L. Hamilton Turner, of No. 36 Highland avenue, Upper Montclair, N. J., gave a musicale at their home on Tuesday night of last week. Mr. and Mrs. Stephen Barrett rendered several selections, as also did Mr. and Mrs. T. R. Adams, of Lorraine avenue. Adele Turner delighted the company with her whistling, and Anna Bailey played several numbers on the piano, showing her talent to great advantage. G. B. Belcher, the son-in-law of Benjamin Moore, sang some college songs.

Heniot Levy, pianist, and Herbert Butler, violinist, were the artists who gave the recital Wednesday morning of last

week in Kimball Hall, Chicago, under the auspices of the American Conservatory, of which John J. Hattstaedt is president. The program opened with Bernard's Suite, op. 34, for piano and violin. Mr. Levy played Liszt's A Flat Etude, Chopin's Impromptu F Sharp and Ballade A Flat. Mr. Butler played a group by Ondricek, Friml and Tor Aulin. Cesar Franck's Sonata closed the program.

Ernest Schelling, the well-known pianist, has already made arrangements to spend the season of 1909-10 in Europe, so that his coming season under Loudon Charlton's direction will be America's last opportunity to hear him for a considerable period. Mr. Schelling, who is at present in Paris, will make an extended tour of this country, playing a number of important orchestral engagements in addition to his recital work. He is performing his "Fantastique Suite" in a number of European music centers this Summer.

Alys Bentley, director of music in the public schools of Washington, left that city shortly after the close of the term for her Summer home, "Chateau Gay," in the Adirondacks. She attended the National Educational convention, where she read a paper on her work in the public schools of Washington. Miss Bentley illustrated her remarks with children's songs of her own composition and arrangement. She will teach for a short period at a school for teachers in the West, after which she will join Edith Westcott in the Adirondacks.

Charles I. Rice, director of music in the public schools of Worcester, Mass., reports an enjoyable time at Cleveland and Chautauqua, N. Y., since June 29, when he left Worcester. Mr. Rice attended the annual meeting of the National Educational Association at Cleveland, and found the convention full of business interesting to a musical man. As chairman of the committee on music Mr. Rice gave for the second time a lengthy report on changes which he thinks ought to be brought about in the teaching of music in the public schools.

The third Matin recital of the Summer school series at Morgantown, W. Va., included a lecture-recital by John Porter Lawrence, pianist, and Anton Kaspar, violinist, of Washington, D. C., and drew a large audience to the commencement hall of the State university. Mr. Lawrence gave a sketch of Chopin, and played two ballads, op. 47 and 23; the polonaise, op. 53, and the celebrated "Funeral March," the last named compositions being given on the organ. Mr. Kaspar played Svendsen's "Romanza" and a Sarasate fantasia from the opera "Mignon."

The social event of last week at Bernardsville, N. J., was the organ recital in the Basking Ridge Presbyterian church. The affair marked the formal acceptance of the new organ recently placed in the church. The concert was given by H. Brooks Day, fellow of the American Guild of Organists, with Marie Ossipovner Meiler as soloist. Miss Meiler has but recently escaped from a Russian prison, where she was placed on account of using her voice to aid the Nihilists. She is connected with the Metropolitan Opera House, New York.

Francis Rogers is not devoting his vacation time entirely to recreation, for while enjoying his outing at the sea shore he is taking time by the forelock and filling a number of concert engagements. This week the baritone had the following bookings: July 23, Bellport, L. I.; July 24, Easthampton, L. I.; July 25, Southampton, L. I., and July 30, Quogue, L. I. After these engagements are filled Mr. Rogers will go to Newport, Bar Harbor, Manchester, Mass., and Lenox for a series of private recitals. He will devote the entire Fall and Winter to concertizing under the direction of Loudon Charlton.

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THIRTEEN IN WAGNER'S LIFE

Number Hoodooed by Superstitious Was Conspicuous in Composer's Career

People who are superstitious concerning the number 13—and many musicians are—should pay attention to the conspicuous recurrence of this figure and its multiple, 26, throughout Richard Wagner's career.

First of all, as soon as Wagner was old enough to count he discovered that there were thirteen letters in his name, observes the *New York Times*. When he was born, at Leipsic, on May 22, it was in the thirteenth year of the nineteenth century. And when he died, in Venice, in February, 1883, it was on the thirteenth day of the month. Thus far he is not responsible for this coincidence. But when he began to compose he became partly responsible, for, to add to the coincidence, he wrote thirteen operas. Still he did not consider 13 his unlucky number.

When, in 1861, at Napoleon's command, "Tannhäuser" was produced in Paris, and hissed because the Parisians clamored for a ballet, the production was made on the thirteenth day of the month. Later, when the opera was again produced, and met with general favor, somehow or other the day of the month was again the 13th.

When Wagner, armed with a letter of introduction to the then all-powerful Meyerbeer, left Riga for Paris to have his "Rienzi" produced in the French capital, he was twenty-six years of age.

When "Parsifal" had its first production at Bayreuth, in July, 1882, it was the 26th day of the month. When "Parsifal" was first given in Chicago a few years ago no one connected with either the local or visiting management remembered that the date was again allied to a coincidence; but the next day a Chicagoan who was a Wagner enthusiast proclaimed the fact that the date of the performance, namely, February 13, was the anniversary of the death of Wagner.

There were two other eminent men named Wagner to whom the number 13 was not a stranger. One of them was the great German naturalist, Moritz Wagner, who was born at Bayreuth on October 3, 1813, and who died at Munich on May 31, 1887. The other was the German physiologist, Rudolf Wagner, who was born at Bayreuth on July 30, 1805, and who died at Göttingen on May 13, 1864.

PARIS MUSIC IN NEW YORK

Latest Successes of French Capital Played for Restaurant Patrons

In the Café Martin in New York the latest successful songs and musical numbers in Paris may be heard, and the management prides itself on the fact. The music is sent from Paris by Jean B. Martin, who is traveling in Europe, and is what is heard in the Parisian restaurants. The two latest selections are "The Phantom Brigade" and the "Danse du Paraguay," by Valverde. A talking-machine is being tried with the orchestra in the dining room on the second floor.

Adela Verne, the English pianist who is to be heard in the Eastern States for the first time and renew friendship with the West during the coming year, was not, as a child, thrust prematurely before the public. She worked hard and quietly with her older sister, Mathilda Verne, a pupil of Clara Schumann, without being allowed to appear on the concert stage.

"I am only in my fifteenth year, but am having a good musical education. I have taught two or three friends the piano; do you think I am too young to start teaching to the public? If I am not, will you

kindly plan out a course of study for my pupils? What fees would you suggest to start with?" Thus runs a letter to *The Musical Herald*. The youthful, would-be pedagogue is promptly advised to study longer instead of trying to teach.

LOMBARDI WILL BRING A NEW OPERA COMPANY

Italian Impresario Writes to Friend in Los Angeles of His Plan for the Coming Season

LOS ANGELES, July 18.—In a private letter to a friend here, Mario Lombardi, the well-known Italian impresario, has announced his intention of returning to the United States with a very large new company this Fall, and it is probable that he will open in California.

For the past two or three seasons Lombardi has been in the West in an operative way, what the larger and wealthier organizations are to the large cities immediately tributary to New York.

Last year, with the assistance of Los Angeles and San Francisco capital, he organized a large company, with orchestra, ballet and chorus, directly for these two cities, playing a month in each, and then taking an extended tour, which, unfortunately, ended in New Orleans just at the height of the financial panic, so that what little surplus had been accumulated during the tour was quickly wiped out.

Lombardi has been responsible, however, for the introduction to Western audiences of some noted singers, among whom the name of Adelina Padovani is most prominently in remembrance. Last year he also had Olinto Lombardi, a young bass of tremendous, superb voice, who seems destined to make a mark in operatic circles. Another notable with him was Alessandro Arcangeli, from Scala.

Immediately following his ill-starred New Orleans engagement of last season, Lombardi gathered his forces together and retreated gracefully to South America, where, at his leisure, he effected a complete reorganization of his operatic institution. He is now in Guatemala, has just opened a new National theater there, and is having a run of unprecedented prosperity.

Lombardi's personal career is an interesting one. He has an established business interest in Italy which yields him regularly a handsome profit, and this, apart from such personal expenses as he may have, is entirely turned into his operatic ventures, which occupy not only his mind but his heart. He has been responsible for introducing many great singers to this country and in every season has given some really notable productions. J. J.

AN OPERA ENTHUSIAST



Hixon—I don't care a fig for opera.
Dixon—But you go once a week.
Hixon—Yes; but on society's night.
—York Despatch.

According to *The Musical Standard*, Emmy Destinn, who comes to the Metropolitan in the Fall, makes *Butterfly* in Puccini's opera a "stately, slow-moving, somewhat heavy person of no particular character at all," instead of a "naive, light-hearted, prattling, affectionate, fascinating little creature."

The leading soprano of the Mannheim Court Theater, Signe von Rappe, has been engaged by Felix Weingartner for the Vienna Court Opera.

Rose Caron, the French dramatic soprano, has reappeared lately at the Paris Opera in Reyer's "Salammbô."



The paragrapher was engaged in filing up a lot of old saws.

"Let me write the songs of a nation and I care not who makes its laws," he read. Then he got busy with his file and—behold the result:

"Let me pipe the lays of the land and I care not who lays the pipes."—*Chicago News*.

Mrs. Warble (at the piano)—Will you lo-o-o-ve me when I'm o-o-o-o-old?

Mr. Warble (looking up over his newspaper)—I'm afraid not—unless you ask me in a different style from that.—*Louisville Courier-Journal*.

"My piano is very much like my trousers pockets. When my wife goes into them she often finds nothing but keys, and then there is music."—*New York Globe*.

Chorus Girl—That singer we just passed is terribly ambitious. She's losing no opportunity to make a name for herself.

Friend—Is she a star yet?
Chorus Girl—No, but she's been divorced three times, been the principal witness in four separation cases and broken up at least a dozen homes. She'll soon be a star, don't worry.—*Columbus Dispatch*.

"These pianos look too cheap," said the young woman with the picture hat, her eyebrows contracting slightly. "Show me some of the best you've got."

"Yes, ma'am," said the salesman. "May I ask how high you care to go?"
"Me? Oh, I only go to G, but I want one with all the octaves just the same."—*Chicago Tribune*.

"Music," remarked the man with long hair, "is the language of the heart."

"In that case," replied the man who takes things literally, "the person who likes ragtime must have a terrible pulse."

Though the late Lord Kelvin had his merry moods, according to an exchange, he was not very much of a wit. However, he once made a joke that was very characteristic in its completeness. While he was working at his famous deep-sea sounding apparatus a brother scientist asked him the use of a big coil of piano wire he was carrying with him.

"It is for sounding," was the reply.
"What note," said the questioner.
"The deep C," came the answer.—*Baltimore News*.

Stranger—"This village boasts of a choral society, doesn't it?" Resident—"No; we just endure it with resignation."—*Philadelphia Inquirer*.

Music

It is the last appeal to man—
Voice crying since the world began;
The cry of the Ideal—cry
To aspirations that would die.
The last appeal! In it is heard
The pathos of the final word.

Voice tender and heroic—
Imperious voice that knoweth well
To wreck the reasonings of years,
To strengthen rebel hearts with tears.
Charles Edwin Markham.

Music Mad

Rev. Brooks Mason, of Plainfield, N. J., is 117 years of age. He retains, however, all his faculties. Thus, in a recent interview in the *Washington Star*, he said of Easter music:

"I like to hear special Easter music. I like churches to provide fine music at all times; but there are cases on record where the music has been given too prominent a place."

THE MUSICIAN

For Teachers, Students and Lovers of Music

Perry; Letters to Teachers, W. S. B. Mathews; Ignaz Pleyel: Musician and Man of Business, F. S. Law; Forming the New Music Club, Mrs. Clara A. Korn; Individuality, Charles E. Watt; An Appreciation of the Orchestra, H. E. Krehbiel; Using the Odd Moments, Caroline Woods Howell; Pianistic Hints, Otto W. G. Pfeifferkorn. Price, 15c. per copy. Subscription price, \$1.50 per year. For sale by music and newsdealers.

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"An eloquent brother divine from South Carolina once told me that, going to preach at a strange church, he was taken aside by a deacon, who whispered:

"Beg pardon, sir, but I must ask you not to preach longer than ten or twelve minutes. It's the music that the people come here for."

"That was wrong. But worse still was the case of a supply preacher in a church famous for its anthems and choruses. The stranger, not noticing the scraping and tuning of the fiddles, rose and began to preach, when the choir leader jumped up and shouted angrily at him from the choir loft at the other end of the church: "Sit down, man! When it's your turn we'll tell you."

Two Pictures

Mary Garden recently characteristically praised the new school of opera, the school of "Thais," of "Salomé" and of "Pelléas and Mélisande."

"In these works," said she, "the characters live—they are not mere singing puppets. And these works must be acted as well as sung."

"In fact," she concluded, "the modern opera excels the old as the modern trained nurse excels the old-fashioned one."

"My physician told me the other day how he had called in the morning at a house where the nurse, young and modern, gave him every detail of her patient's night—temperature and pulse every hour, respiration and what not."

"At the next house the nurse was one of your motherly, kindly, old-fashioned types."

"Well, nurse," said the physician here, "how did our patient sleep?"

"Oh," said the nurse, "she must have slept fine. She didn't wake me once."

Chicago's Need of Grand Opera

[By Gustave Frohman]

There can be no question that Chicago needs grand opera and desires it. It is merely a question what this grand opera is to be, by whom supplied and by whom made possible. For many years Chicago has been having a certain kind of grand opera, but there is a desire in this city (larger and stronger, perhaps, than is realized by a great many) for grand opera that shall be a Chicago institution. Certainly, this city is of enough importance in population, in culture and in wealth to support a grand opera company, and to support it not for a week or two weeks, but for a reasonable season, thus making possible grand opera artistically correct and worthy of the name and approval of Chicago.

Brahms Never Really Mirthful

[H. T. Finck in the N. Y. Evening Post]

Brahms had his sarcastic moods, and there were times when he joked freely. Yet he was never really mirthful. As he himself once remarked: "The impression is sometimes created that I am merry because I laugh and am jovial in company; but I need not tell you that inwardly I never laugh." Specht finds the reason for this in the "Brahms Picturebook" issued by Max Kalbeck and Miller zu Aichholz: there is in it no picture of a woman beloved by the master.

Auction of Jenny Lind's Home

[From Sports of the Times]

The home, sweet home, in which Jenny Lind lived and died, No. 1 Moreton Gardens, South Kensington, London, was offered for sale, last week, at a rental value of \$1,500 a year. But it had to be withdrawn for lack of bidders, as no one is old enough to admit remembering Jenny Lind. Had the auctioneer been an American, he would have hired Melba or Tetrassini to visit the house, and then the bidding would have been spirited.

Louise Ormsby's Bookings

Louise Ormsby has just been engaged as soloist by Mr. Sousa for fourteen concerts with his band at Willow Grove Park, Philadelphia, commencing August 23. Miss Ormsby has also been engaged for the "Elijah" performance with the Chicago Apollo Club, February 22 and 23 next, and also for a recital at Jacksonville, Ill., next February.

CONTENTS FOR AUGUST:

Two Centers of Music Study in Chicago, D. A. Clippinger; Finishing an Education, W. F. Gates; Our Musical Zoo, C. A. Browne; The Music Room Beautiful, III, Antoinette Rehman Perrett; The Country Girl as a Music Student, Helena N. Maguire; Reminiscences of Clara Schumann, Carmen Sylva; Fire and Music: A Reverie, Jacques de Lyon; Godard's Rank as a Composer, Wm. H. Cowen; Music in Man and Animals; F. S. Law; Schytte's Compositions as Teaching Material, E. B.

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